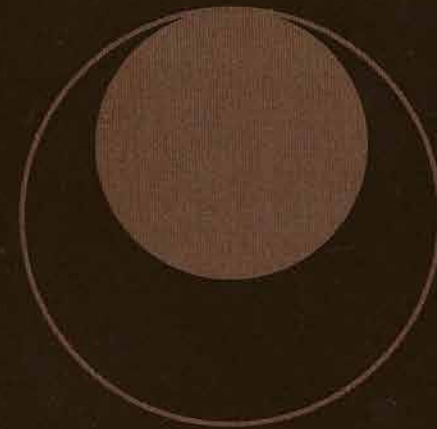


KARATE-DO KATA

Volume 2

GANKAKU, JITTE, HANGETSU, TEKKE NIDAN, TEKKE SANDAN



JAPAN KARATE ASSOCIATION

KARATE-DO KATA Volume 2

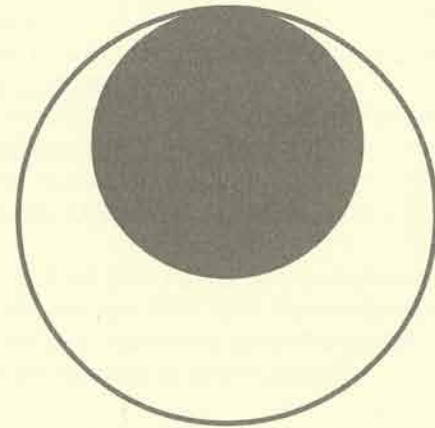
GANKAKU, JITTE, HANGETSU,
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JAPAN KARATE ASSOCIATION

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JAPAN KARATE ASSOCIATION

CONTENT AND GUIDANCE

1. The following documents were used as a comparison:
 - a) KARATE-DO KYOHAN (Modified and Enlarged Edition)
Written by Gichin Funakoshi, Grand Master of The Japan Karate Association
Published by KOBUNDO SHOTEN, 1941
 - b) KARATE-DO KYOHAN (Translated Version)
Translated by Tsutomu Ohshima
Published by KODANSHA International Ltd., 1973
 - c) The Formal Exercises of KARATE KATA
KARATE KATA HEIAN 1.2.3.4.5. TEKKI 1.
Written by Masatoshi Nakayama
Published by KODANSHA International Ltd., 1968-1970
 - d) Best KARATE
Written by Masatoshi Nakayama, Chief Master of The Japan Karate Association
Published by KODANSHA International Ltd., 1977
 - e) KARATE-DO SHUSEI
Written by KEIO GIJUKU TAIKUKAI KARATE Club, 1936
 - f) RENTAN GOSHIN KARATE-JUTSU
Written by Gichin Funakoshi
Published by KOBUNDO SHOTEN, 1925
2. The finality of KARATE resides in the ability to generate KIME. The purity of KIME can only exist from the infinity of intense practice. Thus is produced the cast from which comes the mould. This book serves as a vehicle by which this process can be elicited.
3. KATA consists of techniques, stances, ENBUSEN (the performance line, being the point where there is initiation of performance), count of movements, as well as three key elements being levels of strength, contraction and expansion of the body, and change in the speed of the techniques. KATA always ends where it began, at its starting point whereas all the body parts cease all movement at the same moment, regardless of each movement's speed.
4. Each movement is followed by an illustration of feet movement and ENBUSEN. There is a summary of all feet movement and ENBUSEN at the end of each KATA.

5. Here is the meaning of each of the following terms:
 - a) TSUKI and UCHI Whereas the force used is in relation to the direction of the forearm, being extended in TSUKI, and being at a right angle in UCHI.
 - b) The word used to indicate any elbow technique is ENPI. The direction of the elbow is described with words preceding ENPI, such as YOKO-ENPI, USHIRO-ENPI and OTOSHI-ENPI belonging to TSUKI, and TATE-ENPI, MAE-ENPI, MAWASHI-ENPI and FURI-ENPI belonging to UCHI.
 - c) KEAGE (side rebound kick) and KEKOMI (side thrust kick) Whereas the force used is in relation to the direction of the lower leg, being extended in KEKOMI, and being at a right angle in KEAGE.
 - d) OI-ZUKI and GYAKU-ZUKI OI-ZUKI is done when the hips and upper body move straight to the target or as the hips and upper body rotate toward the target when moving forward. Both the hand delivering the punch and the foot that is forward are from the same side. GYAKU-ZUKI is done when the hips and upper body rotate toward the target. Both the hand delivering the punch and the foot that is forward are from the opposite side.
 - e) UCHI-UKE and SOTO-UKE UCHI-UKE represents the outer aspect of the forearm and directs its motion from the inside to the outside of the body. SOTO-UKE represents the inner aspect of the forearm and directs its motion from the outside to the inside of the body.
 - f) MIGI-ZENKUTSU-DACHI or HIDARI-ZENKUTSU-DACHI, MIGI-ASHI-ZENKUTSU or HIDARI-ASHI-ZENKUTSU, MIGI-HIZA-KUTSU or HIDARI-HIZA-KUTSU
In MIGI or HIDARI-ASHI-ZENKUTSU, the stance is generally smaller in width and length than MIGI or HIDARI-ZENKUTSU-DACHI, as illustrated in the sixteenth and nineteenth movements of HEIAN NIDAN. In MIGI or HIDARI-HIZA-KUTSU, the direction of the techniques that are applied is different from the direction of a ZENKUTSU-DACHI, as illustrated in the eleventh movement of HEIAN YONDAN.
6. There is a diagram of the different parts of the body used for the purpose of this book, as well as the areas used as target defined by the words JODAN (face level), CHUDAN (chest level) and GEDAN (the lower part of the abdomen), at the end of this book.
7. OI-ZUKI is also called JUN-ZUKI.

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GANKAKU (42 movements)

REI

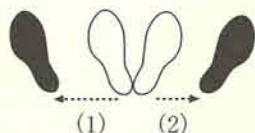
MUSUBI-DACHI

YOI

HACHIJI-DACHI

RYOKEN-DAITAI-MAE

Bow forward in MUSUBI-DACHI. Move the left leg first and then the right to make HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs with the back of the fists facing forward.



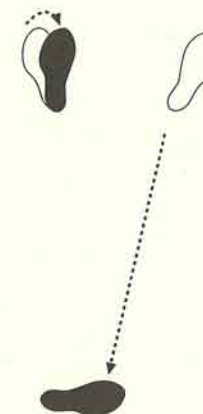
1 FIRST MOVEMENT

MIGI-KOKUTSU-DACHI

RYOKO-JODAN-SOKUMEN-AWASE-UKE

Setting the left leg as the supporting leg, rotate the hips clockwise, and slide the right foot one step back. At the same time, open both fists and from the right side of the hips, with the right hand on top of the left hand, back of the hands touching each other, bring both hands to the side of the left ear. There should be a feeling of diverting outwards with the palm of the right hand an opponent's right face level (JODAN) attack. The hands are back to back, fingers pointing upwards and the palm of both hands facing outwards. MIGI-KOKUTSU-DACHI, RYOKO-JODAN-SOKUMEN-AWASE-UKE should be executed at the end of these movements.

Note: The hand and the direction of the hip rotation movements are reversed, The back of the left hand is strongly pushing to the left the back of the right hand. The hands and feet should be moving together.



2 SECOND MOVEMENT

MIGI-KOKUTSU-DACHI

RYOSHO-JUJI-CHUDAN-OSAE-UKE

Keeping the stance unchanged, uncross both wrists by moving the hands outward until the palm of both hands face each other and with the wrists still touching each other, bring both hands downwards until they reach the front of the right side of the body, with a feeling of pressing down the edge of the palm of the left hand (TEISHO) against the edge of the palm of the right hand (TEISHO). RYOSHO-JUJI-CHUDAN-OSAE-UKE should be executed at the end of these movements.

Meaning Points:

- (1) Block the opponent's left chest level attack (CHUDAN-ZUKI) with the palm of the hand pressing in a rotating motion (OSAE-UKE).
- (2) Following the previous movement of blocking a face level (JODAN) attack with both hands, immediately grab the opponent's wrist and twisting it with a clockwise diagonal motion.

3 THIRD MOVEMENT

MIGI-KOKUTSU-DACHI
SAKEN-CHUDAN-ZUKI
UKEN-MIGI-KOSHI

Keeping the stance unchanged, from the previous hand position, make fists with both hands, and move the left fist toward the chest level (CHUDAN), with the back of the left fist facing upwards. At the same time, pull back the right fist, turning it outwards and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. SAKEN-CHUDAN-ZUKI, UKEN-MIGI-KOSHI should be executed at the end of these movements.

Meaning Point: While blocking with the left forearm from the inside, simultaneously execute a chest level attack (CHUDAN-ZUKI).

4 FOURTH MOVEMENT

MIGI-KOKUTSU-DACHI
MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time as rotating the hips counter-clockwise, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

5 FIFTH MOVEMENT

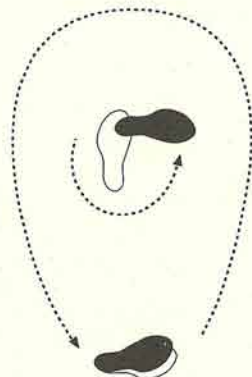
KIBA-DACHI
MIGI-SOKUMEN-MIGI-GEDAN-BARAI

Setting the left leg as the supporting leg, bend the left knee and shift the weight on the left leg, and lift the right knee tucked in. At the same time, bring the right fist above and in front of the left shoulder, back of the fist facing outwards, and bring the left fist in front of the right hip, with the back of the fist facing upwards. The right foot initiates the momentum of spinning the body counter-clockwise 360 degrees, stomping the right foot down, and forming KIBA-DACHI. Simultaneously, bring down the right forearm to the lower part of the right side of the body (GEDAN) with the elbow positioned at a distance of one fist and a half away from the right side of the body, back of the fist facing upwards, and pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. MIGI-SOKUMEN-MIGI-GEDAN-BARAI should be executed at the end of these movements.

Note: The change of direction should be prompt, maintaining the height of the hip level the same. The right foot stomping and the right downward block should be completed together.

Reference Points:

- (1) The right fist motion from upwards to downwards with the body rotation is a shortest course and can be used to also deflect an attack (BEST KARATE)
- (2) Setting the left leg as the supporting leg, turn counter-clockwise and deflect the opponent's kick by stomping in a downward block. (KARATE-DO KYOHAN)



6 SIXTH MOVEMENT

HIDARI-ZENKUTSU-DACHI
KAISHO-JODAN-KOSA-UKE

Setting the right leg as the supporting leg, look to the left, in the direction of the front (SHOMEN), and form HIDARI-ZENKUTSU-DACHI. At the same time, open both hands, crossing the wrists in front of the chest, with the left hand on the outside of the right hand, and firmly raise them upward and in front of the forehead. The right wrist ends up at the distance of approximately one fist away from the forehead, with the back of the hands facing each other. KAISHO-JODAN-KOSA-UKE should be executed at the end of these movements.



7 SEVENTH MOVEMENT

HIDARI-ZENKUTSU-DACHI
RYOKEN-MUNE-MAE

Keeping the stance unchanged, making fists with the hands, bring them downward in front of the chest, with the wrists kept crossed. RYOKEN-MUNE-MAE should be executed at the end of these movements.

Note: This movement should be done slowly, and the underside of the arms kept tight.

8 EIGHTH MOVEMENT

NIDAN-GERI
HIDARI-ZENKUTSU-DACHI
GEDAN-KOSA-UKE

Execute a simultaneous action of the right foot kicking frontward and retraction quickly, followed by the left foot kicking to the face level (JODAN) and retracting quickly before the right foot lands (NIDAN-GERI). As both feet land, form HIDARI-ZENKUTSU-DACHI, and bring firmly downwards both arms in front of the lower part of the abdomen (GEDAN), with the wrists kept crossed, and the back of the fists facing each other. GEDAN-KOSA-UKE should be executed at the end of these movements.

Note: In this movement, the stance is slightly wider and the hips level is slightly lower than the regular ZENKUTSU-DACHI.



9 NINTH MOVEMENT

HIDARI-ZENKUTSU-DACHI
GEDAN-KOSA-UKE

Setting the right leg as the supporting leg, pivot the body clockwise, and bring the left foot to the back, in the direction of the back (URASHOMEN). At the same time, keeping both wrists crossed, the right fist over the left fist, bring firmly downwards both arms from in front of the right shoulder to the front of the lower part of the abdomen (GEDAN), with the back of the fists facing each other. HIDARI-ZENKUTSU-DACHI, GEDAN-KOSA-UKE should be executed at the end of these movements.

Note: In this movement, the stance is slightly wider and the hip level is slightly lower than the regular ZENKUTSU-DACHI.



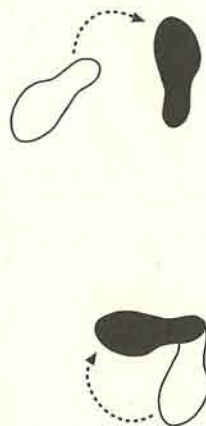
10 TENTH MOVEMENT

HIDARI-KOKUTSU-DACHI
UKEN-GEDAN-UKE
SAKEN-MIGI-KOSHI-MAE-KAMAE

Setting the left leg as the supporting leg, rotate the hips clockwise, and look to the back, in the direction of the front (SHOMEN). At the same time, place the right fist at the top and slightly in front of the left shoulder, back of the fist facing outwards, and the left fist in front of the right hip, back of the fist facing upwards. Then bring the right fist above the right knee at a distance of approximately one fist and a half away, back of the fist facing upwards. Simultaneously, bring the left fist to in front of the right hip, with the back of the fist facing downwards. HIDARI-KOKUTSU-DACHI, UKEN-GEDAN-UKE, SAKEN-MIGI-KOSHI-MAE-KAMAE should be executed at the end of these movements.

Note: In this movement, the stance is slightly wider and the hip level is slightly lower than the regular KOKUTSU-DACHI.

Meaning Point: The fist is brought to in front of the right hip in order to instill strength in the right fist technique.



11 ELEVENTH MOVEMENT

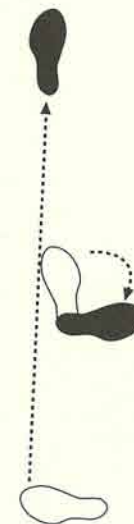
MIGI-KOKUTSU-DACHI
HIDARI-SHUTO-GEDAN-UKE
MIGI-SHUTO-HIDARI-KOSHI-MAE-KAMAE

Setting the right leg as the supporting leg, slide the left foot forward, in the direction of the front (SHOMEN). At the same time, open both fists into knife hand, place the left knife hand at the top and slightly in front of the right shoulder, back of the hand facing outwards, and the right knife hand downwards, back of the hand facing upwards. Then bring the left knife hand approximately one fist and a half width above the left knee, back of the fist facing upwards. Simultaneously, pull the right knife hand until it reaches the left hip with the back of the hand facing downwards. MIGI-KOKUTSU-DACHI, HIDARI-SHUTO-GEDAN-UKE, MIGI-

SHUTO-HIDARI-KOSHI-MAE-KAMAE should be executed at the end of these movements.

Note: In this movement, the stance is slightly wider and the hip level is slightly lower than the regular KOKUTSU-DACHI.

Meaning Point: The right knife hand is brought to in front of the left hip in order to instill strength in the left knife hand technique.



12 TWELFTH MOVEMENT

MIGI-ZENKUTSU-DACHI
RYOSHO-CHUDAN-KAKIWAKE-UKE

Setting the left leg as the supporting leg, slide the right foot forward, in the direction of the front (SHOMEN). At the same time, crossing both wrists in front of the chest, with the left hand over the right hand, and the feeling of squeezing the elbows together, back of both hands facing

forward, and turning them inward pull the hands away from each other. The elbows are bent at a right angle and at a distance of one fist and a half away from each side of the body. The hands should be positioned approximately one shoulder width apart, with the back of the hands facing backwards. MIGI-ZENKUTSU-DACHI, RYOSHO-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully.

Reference Point: Set the position of crossing the hands with the right hand on the inside of the left, and at the same time execute the movement (KAKIWAKE-UKE) (KARATE-DO KYOHAN)



13 THIRTEENTH MOVEMENT

KIBA-DACHI

RYOSHO-CHUDAN-KAKIWAKE-UKE

Setting the right leg as the supporting leg, look to the left and form KIBA-DACHI. At the same time, crossing both wrists in front of the chest, with the left hand over the right hand, with the feeling of squeezing the elbows together, back of both hands facing forward, and pull the hands away from each other, with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The hands should be positioned approximately one shoulder width apart, with the back of the hands facing forward. RYOSHO-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully.

Reference Point: Set the position of crossing the hands with the right hand on the inside of the left, and at the same time execute the movement (KAKIWAKE-UKE) (KARATE-DO KYOHAN)



14 FOURTEENTH MOVEMENT

HACHIJI-DACHI

RYOKEN-RYOGAWA-GEDAN-KAKIWAKE

Keeping the feet position unchanged, keep looking in the same direction, straightening up both legs and form HACHIJI-DACHI. At the same time, make fists with both hands, crossing both wrists in front of the body, and pull them downward to each side of the body, with the back of both fists facing outwards. RYOKEN-RYOGAWA-GEDAN-KAKIWAKE should be executed at the end of these movements.

Notes: (1) These movements should be done slowly.

(2) In this movement, the stance is wider then the regular HACHIJI-DACHI.

Meaning Point: From the previous position, use either hand to bring down the opponent to create a loss of balance.



15 FIFTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI

MIGI-SOKUMEN-JODAN-UCHI-UKE

HIDARI-SOKUMEN-GEDAN-UKE

Keeping the feet position unchanged, look left, and form MIGI-KOKUTSU-DACHI. At the same time, open both fists, placing the right hand in front of the left hip, palm of the right hand facing upwards, and the left hand in front of the right shoulder, palm of the left hand facing inwards. At the same time as forming MIGI-KOKUTSU-DACHI, the hands close into fists, the right forearm rising vertically, the right fist ending slightly above the back of the head, with the back of the fist facing backwards, and the right elbow at the level of the shoulder. The left fist moves from the top of the right shoulder to approximately one fist and a half width above the left knee, with the back of the fist facing upwards. There should be the feeling of both fists prying each other apart, and the hands and feet should be completed together. MIGI-SOKUMEN-JODAN-UCHI-UKE, HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



16 SIXTEENTH MOVEMENT

HIDARI-KOKUTSU-DACHI
HIDARI-SOKUMEN-JODAN-UCHI-UKE
MIGI-SOKUMEN-GEDAN-UKE

Setting the left leg as the supporting leg, slide the right foot forward, in the direction of the back (URA-SHOMEN), and form HIDARI-KOKUTSU-DACHI. At the same time, open both fists, placing the left hand in front of the right hip, palm of the left hand facing upwards, and the right hand in front of the left shoulder, palm of the right hand facing inwards. At the same time as forming HIDARI-KOKUTSU-DACHI, the hands close into fists, the left forearm rising vertically, the left fist ending slightly above the back of the head, with the back of the fist facing backwards, and the left elbow at the level of the shoulder. The right fist moves from the top of the left shoulder to approximately one fist and a half width above the right knee, with the back of fist facing upwards. There should be the feeling of both fists prying each other apart, and the hands and feet should be completed together. HIDARI-SOKUMEN-JODAN-UCHI-UKE, MIGI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



17 SEVENTEENTH MOVEMENT

MIGI-KOKUTSU-DACHI
MIGI-SOKUMEN-JODAN-UCHI-UKE
HIDARI-SOKUMEN-GEDAN-UKE

Setting the right leg as the supporting leg, slide the left foot forward in the direction of the back (URA-SHOMEN), turning the body counter-clockwise, and form MIGI-KOKUTSU-DACHI. At the same time, open both fists, placing the right hand in front of the left hip, palm of the right hand facing upwards, and the left hand in front of the right shoulder, palm of the left hand facing inwards. At the same time as forming MIGI-KOKUTSU-DACHI, the hands close into fists, the right forearm rising vertically, the right fist ending slightly above the back of the head, with the back of the fist facing backwards, and the right elbow at the level of the shoulder. The left fist moves from the top of the right shoulder to approximately one fist and a half width above the left knee, with the back of fist facing upwards. There should be the feeling of both fists prying each other apart, and the hands and feet should be completed together. MIGI-SOKUMEN-JODAN-UCHI-UKE, HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.

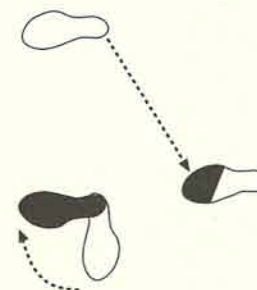
Note: The fifteenth, the sixteenth, and the seventeenth movements are three similar movements, and therefore there should be some contrast between power and speed.



18 EIGHTEENTH MOVEMENT

MIGI-ASHI-ORISHIKI-HIDARI-HIZA-TATE
GEDAN-KOSA-UKE

Keeping the left foot position unchanged, kneel down on the right knee beside the back of the left heel and form MIGI-ASHI-ORISHIKI-HIDARI-HIZA-TATE. At the same time, place both fists on each side of the hips, back of the fists facing downwards and drive downwards both arms to in front of the lower part of the abdomen (GEDAN), brushing the forearms against the sides of the body, with the right fist on top of the left fist, back of the fists facing each other. GEDAN-KOSA-UKE should be executed at the end of these movements.



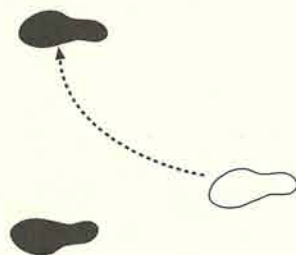
19 NINETEENTH MOVEMENT

KIBA-DACHI
RYOKEN-CHUDAN-KAKIWAKE-UKE

The right foot moving alongside of the left foot, bringing the hip level higher, straighten up and form KIBA-DACHI. At the same time, crossing both forearms in front of the chest, back of the fists facing forward, and pull the forearms away from each other, with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The fists should be positioned approximately one shoulder width apart. RYOKEN-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully.

Reference Point: Set the position of crossing the hands with the right hand on the inside of the left, and use this movement as a reaction to pull then apart from each other. (KARATE-DO KYOHAN)



20 TWENTIETH MOVEMENT

HACHIJI-DACHI
RYOKEN-RYOGAWA-GEDAN-KAKIWAKE

Keeping the feet position unchanged, straighten up both legs, and form HACHIJI-DACHI. At the same time, crossing both wrists in front of the body, pull the fists away from each other until they reach the lower part of the abdomen (GEDAN) on each side of the body, and ends up with the back of both fists facing outwards. RYOKEN-RYOGAWA-GEDAN-KAKIWAKE should be executed at the end of these movements.

Notes:

- (1) This movement should be done slowly.
- (2) The stance is slightly wider than the regular HACHIJI-DACHI.



21 TWENTY-FIRST MOVEMENT

HACHIJI-DACHI
RYOKEN-RYOKOSHI-KAMAE

Keeping the stance unchanged, bring both fists on each side of the hips with the back of both fists facing forward and the wrists kept rigid. RYOKEN-RYOKOSHI-KAMAE should be executed at the end of these movements.

22 TWENTY-SECOND MOVEMENT

HIDARI-HIZA-KUTSU
MIGI-FURI-ENPI

Keeping both fists, elbows and feet positions unchanged, bend the left leg, extending the right leg, and rotate the hips counter-clockwise, so that the right elbow is striking the front of the body. MIGI-FURI-ENPI should be executed at the end of these movements.



23 TWENTY-THIRD MOVEMENT

MIGI-HIZA-KUTSU
HIDARI-FURI-ENPI

Keeping both fists, elbows and feet positions unchanged, bend the right leg, extending the left leg, and rotate the hips clockwise, so that the left elbow is striking the front of the body. HIDARI-FURI-ENPI should be executed at the end of these movements.



24 TWENTY-FOURTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI
RYOKEN-CHUDAN-KAKIWAKE-UKE

Setting the right leg as the supporting leg, turn clockwise and look straight ahead, sliding the left foot behind the right heel. At the same time, cross both forearms in front of the chest, back of the fists facing forward, and pull the forearms away from each other with the elbows bent at a right angle and at a distance of one fist and a half away from each side of the body. The fists should be positioned approximately one shoulder width apart. MIGI-ASHI-MAE-KOSA-DACHI, RYOKEN-CHUDAN-KAKIWAKE-UKE should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully.



25 TWENTY-FIFTH MOVEMENT

MIGI-ASHI-DACHI
HIDARI-ASHI-MIGI-HIZA-URA
MIGI-SOKUMEN-JODAN-UCHI-UKE-NO-KAMAE
HIDARI-SOKUMEN-GEDAN-KAMAE

Opening both fists, placing the right hand in front of the left hip, palm of the right hand facing upwards, and the left hand in front of the right shoulder, palm of the left hand facing inwards, and look to the left. Lift the left foot, brushing it against the back of the right leg until the foot reaches the back of the right knee. At the same time, the hands close into fists, the right forearm rising vertically, the right fist ending slightly above the back of the head, with the back of the fist facing backwards, and the right elbow at the level of the shoulder. The left fist moves from the top of the right shoulder to the left side of the lower part of the body (GEDAN), with the back of the fist facing upwards. There should be the feeling of both fists prying each other apart, the hands and feet movements should be completed together. MIGI-SOKUMEN-JODAN-UCHI-UKE-NO-KAMAE, HIDARI-SOKUMEN-GEDAN-KAMAE should be executed at the end of these movements.

Note: This movement should be done slowly, with a gradual increase of power, and the level of the hips rise gradually.

Reference Point: This KATA was known as CHINTO. It was renamed GANKAKU because the movements resemble a crane on a rock. This movement is a unique characteristic of this KATA, and will be repeated often throughout the KATA. (*Memoirs from Mr. Funakoshi's Lessons*)

26 TWENTY-SIXTH MOVEMENT

MIGI-ASHI-DACHI
HIDARI-ASHI-MIGI-HIZA-URA
RYOKEN-MIGI-KOSHI-KAMAE

Keeping the stance unchanged, bring both fists to the right hip, with the left fist on top of the right fist, back of the left fist facing forward and back of the right fist facing downwards. RYOKEN-MIGI-KOSHI-KAMAE should be executed at the end of these movements.

Note: These movements should be done slowly, and the body should be relaxed. There should be a feeling of lowering the level of the hips, and at the same time the fists should be brought to the right hip in a natural motion.

27 TWENTY-SEVENTH MOVEMENT

MIGI-ASHI-DACHI
HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI
HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

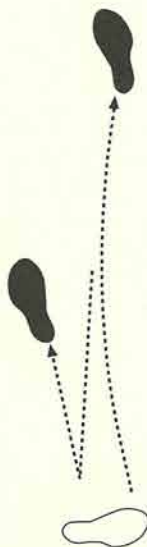
The back of the left fist moves towards the target, the left side of the face (JODAN) and simultaneously the outside edge of the left foot moves to the left side of the chest (CHUDAN). The left fist remains in place while the left kicking foot is quickly pulled back to the inner aspect of the right knee.

HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI, HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements.

28 TWENTY-EIGHTH MOVEMENT

MIGI-ZENKUTSU-DACHI
MIGI-CHUDAN-OI-ZUKI
KIAI

Landing the left foot toward the left side of the body and setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI, MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.



29 TWENTY-NINTH MOVEMENT

HIDARI-ASHI-DACHI
MIGI-ASHI-HIDARI-HIZA-URA
HIDARI-SOKUMEN-JODAN-UCHI-UKE-NO-KAMAE
MIGI-SOKUMEN-GEDAN-KAMAE

Opening both fists, place the left hand in front of the right hip, palm of the left hand facing upwards, and the right hand in front of the left shoulder, palm of the right hand facing inwards, and look to the right. Lift the right foot, brushing it against the back of the left leg until the foot reaches the back of the left knee. At the same time, the hands close into fists, the left forearm rising vertically, the left fist ending slightly above the back of the head, with the back of the fist facing backwards, and the left elbow at the level of the shoulder. The right fist moves from the top of the left shoulder to the right side of the lower part of the body (GEDAN), with the back of the fist facing upwards. There should be the feeling of both fists prying each other apart, the hands and feet movements should be completed together. HIDARI-SOKUMEN-JODAN-UCHI-UKE-NO-KAMAE, MIGI-SOKUMEN-GEDAN-KAMAE should be executed at the end of these movements.

Note: This movement should be done slowly, with a gradual increase of power, and the level of the hips rise gradually.



30 THIRTIETH MOVEMENT

HIDARI-ASHI-DACHI
MIGI-ASHI-HIDARI-HIZA-URA
RYOKEN-HIDARI-KOSHI-KAMAE

Keeping the stance unchanged, bring both fists to the left hip with the right fist on top of the left fist, back of the right fist facing forward and back of the left fist facing downwards. RYOKEN-HIDARI-KOSHI-KAMAE should be executed at the end of these movements.

Note: These movements should be done slowly, and the body should be relaxed. There should be a feeling of lowering the level of the hips, and at the same time the fists should be brought to the left hip in a natural motion.

31 THIRTY-FIRST MOVEMENT

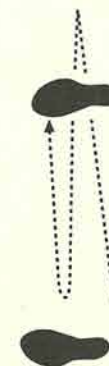
HIDARI-ASHI-DACHI
MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI
MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

The back of the right fist moves towards the target, the right side of the face (JODAN) and simultaneously the outside edge of the right foot moves to the right side of the chest (CHUDAN). The right fist remains in place while the right kicking foot is quickly pulled back to the inner aspect of the left knee. MIGI-URAKEN-JODAN-YOKO-MAWASHI-UCHI, MIGI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements.

32 THIRTY-SECOND MOVEMENT

KIBA-DACHI
SAKEN-MIGI-SOKUMEN-CHUDAN-ZUKI
UKEN-MIGI-KOSHI

Land the right foot to the right and form KIBA-DACHI. At the same time, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left fist moves toward the right side of the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-MIGI-SOKUMEN-CHUDAN-ZUKI, UKEN-MIGI-KOSHI should be executed at the end of these movements.



33 THIRTY-THIRD MOVEMENT

MIGI-ASHI-DACHI
HIDARI-ASHI-MIGI-HIZA-URA
MIGI-SOKUMEN-JODAN-UCHI-UKE-NO-KAMAE
HIDARI-SOKUMEN-GEDAN-KAMAE

Opening both fists, placing the right hand in front of the left hip, palm of the right hand facing upwards, and the left hand in front of the right shoulder, palm of the left hand facing inwards, and look to the left. Lift the left foot, brushing it against the back of the right leg until the foot reaches the back of the right knee. At the same time, the hands close into fists, the right forearm rising vertically, the right fist ending slightly above the back of the head, with the back of the fist facing backwards, and the right elbow at the level of the shoulder. The left fist moves from the top of the right shoulder to the left side of the lower part of the body (GEDAN), with the back of the fist facing upwards. There should be the feeling of both fists prying each other apart, the hands and feet movements should be completed together. HIDARI-ASHI-MIGI-HIZA-URA, MIGI-SOKUMEN-JODAN-UCHI-UKE-NO-KAMAE, HIDARI-SOKUMEN-GEDAN-KAMAE should be executed at the end of these movements.

Note: This movement should be done slowly, with a gradual increase of power, and the level of the hips rise gradually.



34 THIRTY-FOURTH MOVEMENT

MIGI-ASHI-DACHI
HIDARI-ASHI-MIGI-HIZA-URA
RYOKEN-MIGI-KOSHI-KAMAE

Keeping the stance unchanged, bring both fists to the right hip, with the left fist on top of the right fist, back of the left fist facing forward and back of the right fist facing downwards. RYOKEN-MIGI-KOSHI-KAMAE should be executed at the end of these movements.

Note: These movements should be done slowly, and the body should be relaxed. There should be a feeling of lowering the level of the hips, and at the same time the fists should be brought to the right hip in a natural motion.

35 THIRTY-FIFTH MOVEMENT

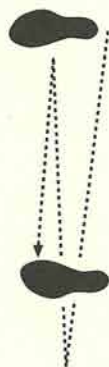
MIGI-ASHI-DACHI
HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI
HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

The back of the left fist moves towards the target, the left side of the face (JODAN) and simultaneously the outside edge of the left foot moves to the left side of the chest (CHUDAN). The left fist remains in place while the left kicking foot is quickly pulled back to the inner aspect of the right knee. HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI, HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements.

36 THIRTY-SIXTH MOVEMENT

KIBA-DACHI
UKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI
SAKEN-HIDARI-KOSHI

Land the left foot to the left and form KIBA-DACHI. At the same time, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the left side of the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-HIDARI-SOKUMEN-CHUDAN-ZUKI, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.



37 THIRTY-SEVENTH MOVEMENT

MIGI-ASHI-ZENKUTSU
MIGI-SHUTO-MIGI-SOKUMEN-JODAN-YOKO-UKE

Keeping the feet and the left fist position unchanged, look to the right, in the direction of the front (SHOMEN), and extend the left leg and form MIGI-ASHI-ZENKUTSU. At the same time, open the right fist into knife hand, the right forearm rising vertically until the knife hand reaches the right side of the face, with the right arm bent, and the back of the knife hand facing outwards. MIGI-SHUTO-MIGI-SOKUMEN-JODAN-YOKO-UKE should be executed at the end of these movements.



38 THIRTY-EIGHT MOVEMENT

MIGI-ASHI-ZENKUTSU
HIDARI-JODAN-TATE-ENPI-USHO-ATE

Keeping the stance unchanged, rotate the upper body clockwise, and bring the left elbow sharply upwards to the level of the face while simultaneously bringing sharply the palm of the right hand downwards, brushing the left forearm against the left side of the body, the left fist turning inward as it moves toward the target, the left fist ending up at the side of the left ear, with the back of the fist facing outwards. There should be a feeling of abruptly grabbing the opponent's left wrist with the right hand, causing a loss of balance, and at the same time striking the opponent's jaw with the left elbow. MIGI-ASHI-ZENKUTSU, HIDARI-JODAN-TATE-ENPI-USHO-ATE should be executed at the end of these movements.

39 THIRTY-NINTH MOVEMENT

MIGI-ASHI-ZENKUTSU
SASHO-UKEN-HIDARI-KOSHI

Keeping the stance unchanged, rotate the hips counter-clockwise, and opening the left fist, pull it back toward the left hip, with the back of the hand facing outwards, and place the right fist against the palm of the left hand, with the back of the fist facing forward. SASHO-UKEN-HIDARI-KOSHI should be executed at the end of these movements.

Meaning Point: From the previous thirty-seventh movement, block a face level (JODAN) attack with a right knife hand (SHUTO), holding the opponent's attacking arm at the wrist, and pull it towards the body while striking the opponent's jaw with the left elbow (TATE-ENPI) as in the thirty-eighth movement. As the opponent tries to avoid the elbow strike and executes a right chest level (CHUDAN) attack, grab the opponent's fist with both hands and

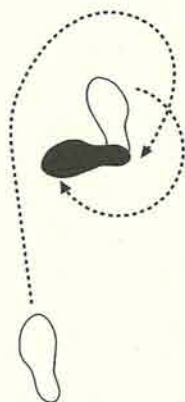
bring sharply the fist to the left hip.

40 FORTIETH MOVEMENT

MIGI-ASHI-DACHI
MIGI-MAWARI-IKKAITEN-HIDARI-ASHI-MIGI-HIZA-URA
RYOKEN-MIGI-KOSHI-KAMAE

Setting the right leg as the pivoting leg, raise the left foot to the back of the right knee, and turn clockwise one full turn. At the same time, open both hands, placing the edge of the palm of the hands together, and raise them high above the head, and with a flipping motion of the wrists and the rotation of the body when the hands reach to slightly above and in front of the right shoulder, make fists with both hands. Bring them downwards to the right hip, with the left fist on top of the right fist, back of the left fist facing forward and back of the right fist facing downwards. Look to the left, in the direction of the back (URA-SHOMEN). RYOKEN-MIGI-KOSHI-KAMAE should be executed at the end of these movements.

Meaning Point: From the previous position, keep holding the opponent's wrist, setting the right leg as the supporting leg, turn right while moving the left foot toward the opponent. At the same time, twist the opponent's arm placing the elbow on the right shoulder and bring it downwards. As the opponent is attacking the back of the head, pivot on the right supporting leg turning to the right and avoiding the opponent's attack by blocking with the left forearm.



41 FORTY-FIRST MOVEMENT

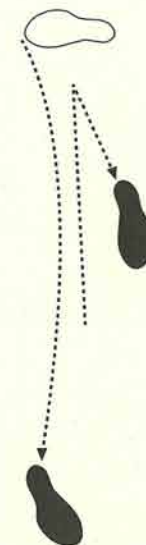
MIGI-ASHI-DACHI
HIDARI-URAKEN-JODAN-YOKO-MAWASHI-UCHI
HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE

The back of the left fist moves towards the target, the left side of the face (JODAN) and simultaneously the outside edge of the left foot moves to the left side of the chest (CHUDAN). The left fist remains in place while the left kicking foot is quickly pulled back to the inner aspect of the right knee. HIDARI-URAKEN-JODAN- YOKO-MAWASHI-UCHI, HIDARI-SOKUTO-CHUDAN-YOKO-GERI-KEAGE should be executed at the end of these movements.

42 FORTY-SECOND MOVEMENT

MIGI-ZENKUTSU-DACHI
MIGI-CHUDAN-OI-ZUKI
KIAI

Landing the left foot toward the left side of the body and setting the left leg as the supporting leg, drive the hips forward and slide the right foot forward. At the same time, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI, MIGI-CHUDAN-OI-ZUKI should be executed at the end of these movements.



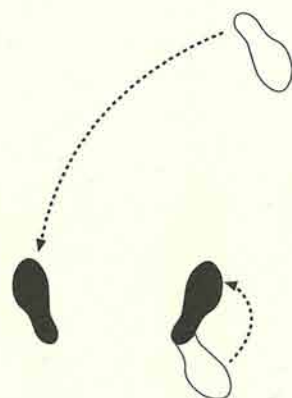
NAORE

HACHIJI-DACHI RYOKEN-DAITAI-MAE

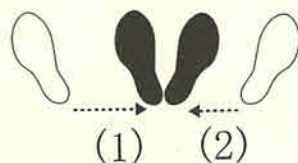
Setting the right leg as the supporting leg, use the right foot as the pivot point and turn counterclockwise, bringing the left foot alongside the right foot, look in the direction of the front (SHOMEN), and return to YOI position.

REI

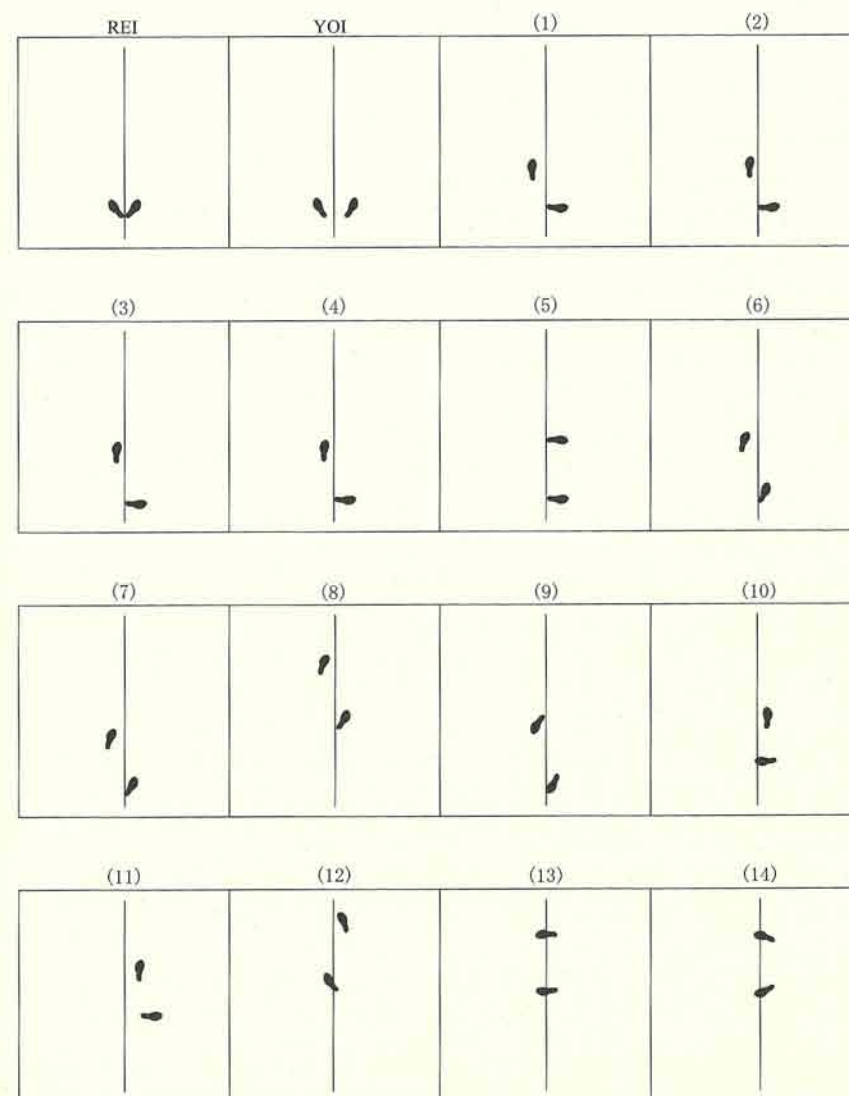
MUSUBI-DACHI

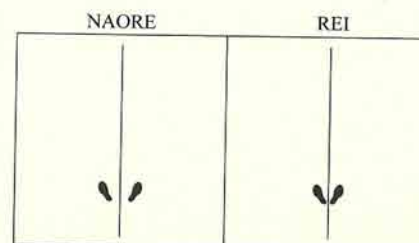
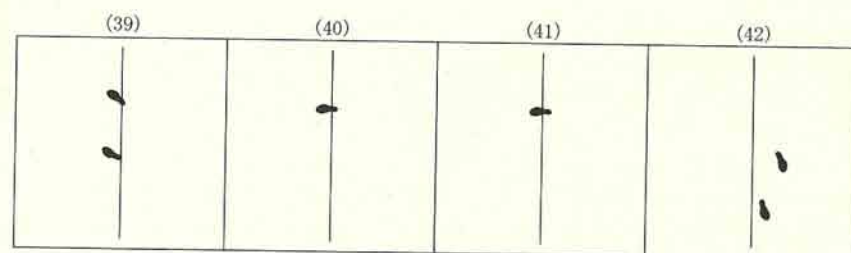
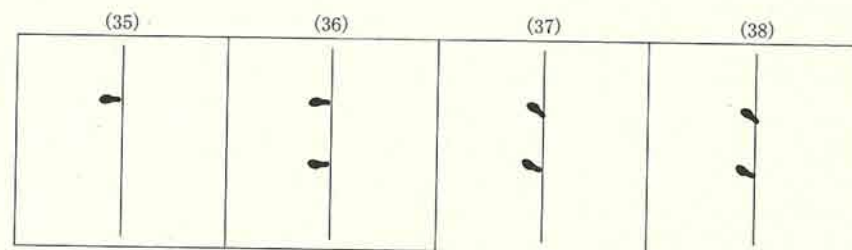
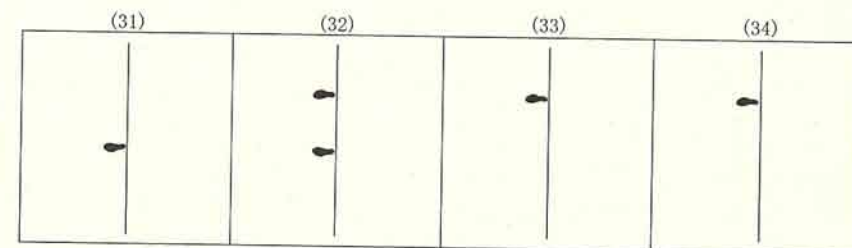
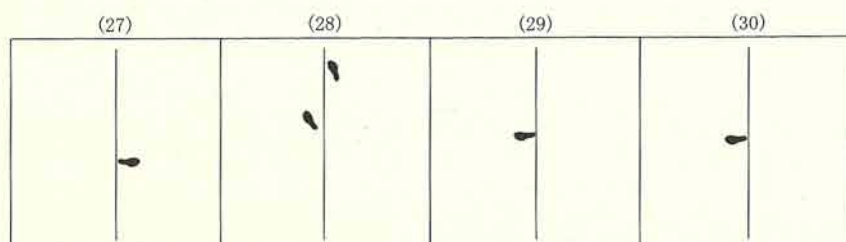
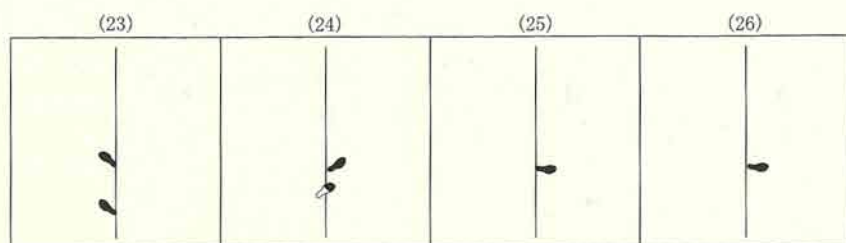
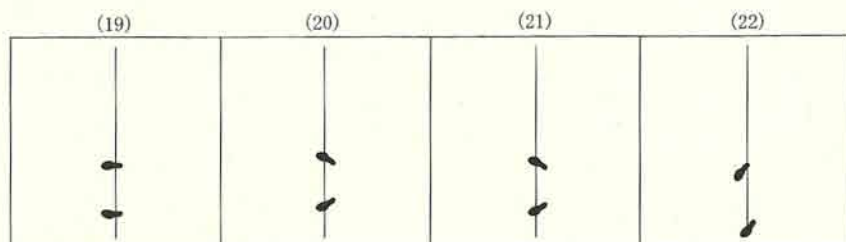
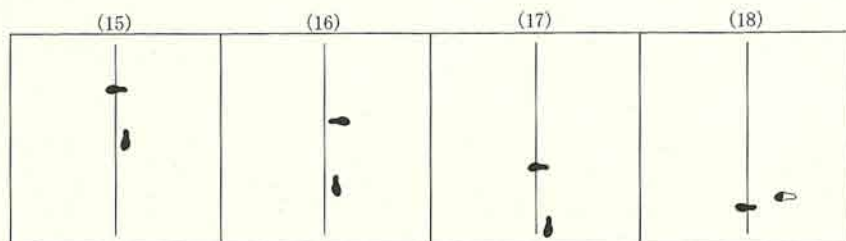


Move the left leg first then the right to make MUSUBI-DACHI, and bow forward.



GANKAKU





JITTE (24 movements)

REI

MUSUBI-DACHI

YOI

HEISOKU-DACHI
SASHO-UKEN-SHITA-AGO-MAE

Bow forward in MUSUBI-DACHI. Form HEISOKU-DACHI and set the right hand in front of the chin with the back of the fist facing outwards, to the right. At the same time, lightly wrap the right fist with the palm of the left hand, back of the left hand facing outwards, to the left. Both elbows are slightly bent.



1 FIRST MOVEMENT

MIGI-ZENKUTSU-DACHI
MIGI-SHUHAI-TEKUBI-CHUDAN-OSAE-UKE
SAKEN-HIDARI-KOSHI

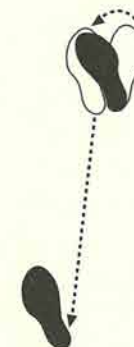
Keeping the right foot position unchanged, slide the left foot backwards and form MIGI-ZENKUTSU-DACHI. At the same time, place the palm of the left hand in front of the face, making a fist with the left hand as it moves in a vertical circular movement, pulling it back toward the left hip,

turning the fist outward and brushing the left forearm against the left side of the body, with the back of the fist facing downwards. Simultaneously, open the right fist, bending the wrist fully outward and the fingers lightly, kept tightly together, with the back of the hand facing downwards, and move it from the chest passing in front of the chin, in a vertical circular movement, with the hand almost touching the chin, and ending in front of the chest. MIGI-SHUHAI-TEKUBI-CHUDAN- OSAE-UKE, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The hands and left foot, from initiation to the end of this movement should be moving in synchrony, slowly and powerfully. The hips are facing front.

Reference Points:

- (1) The wrist is restraining the wrist of the opponent. (KARATEDO-KYOHAN)
- (2) MIGI-HAISHU-CHUDAN-OSAE-UKE. (BEST KARATE)



2 SECOND MOVEMENT

HIDARI-ZENKUTSU-DACHI
MIGI-TEISHO-CHUDAN-OSHISAGE-UKE
HIDARI-TEISHO-CHUDAN-OSHIAGE-UKE

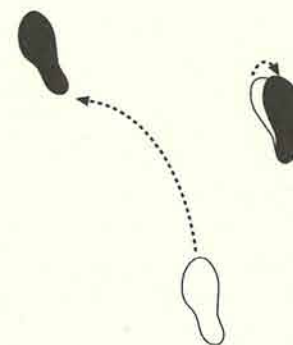
Keeping the right foot position unchanged, slide the left foot forward on an angle. At the same time, the palm of the left hand moves upwards from in front of the left hip, with the palm of the left hand facing forward. Bend the left wrist fully outward and all the fingers lightly, kept tightly together, and bring upward the inferior part of the palm of the left hand (TEISHO) until it reaches the front of the left shoulder, the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, with the palm of the left hand facing upwards. Simultaneously, the palm of the right hand, with the palm facing forward, moves downwards from its previous position, bending the right wrist fully outward and the fingers lightly, kept tightly together, bringing downward in a flipping motion, the inferior part of the palm of the right hand (TEISHO) until it reaches the front of the right hip, with the palm of the right hand facing downwards. The right arm is extended and at a distance of one fist and a half away from the right side of the body. Both hands move together during this sequence. HIDARI-ZENKUTSU-DACHI, MIGI-TEISHO-CHUDAN-OSHISAGE-UKE, HIDARI-TEISHO-CHUDAN-OSHIAGE-UKE should be executed at the end of these movements.

Note: The hands and feet, from initiation to the end of this movement should be moving in synchrony, slowly and powerfully.

Meaning Points:

- (1) In the first movement, block while holding a right chest level (CHUDAN) attack with the back of the right hand (SHUHAI). In the second movement, flip over the hand, grabbing the opponent's wrist and pull it downwards. Simultaneously, strike the opponent's elbow with the edge of the palm of the left hand (TEISHO).
- (2) In the first movement, block while holding a right chest level (CHUDAN) attack with the back of the right hand (SHUHAI). In the second movement, flip over the hand, grabbing the opponent's wrist

and pull it downwards. Simultaneously, strike the opponent's jaw with the edge of the palm of the left hand (TEISHO).



3 THIRD MOVEMENT

SASHO-CHUDAN-OSAE-UKE

Keeping both feet and the right hand position unchanged, look to the right. At the same time, keeping the left elbow position unchanged, and using it as a pivot point, bring the left forearm to the right, with the back of the hand facing upwards. The four fingers of the left hand are extended and the left index finger is touching the right forearm at the junction of the elbow. The left forearm ends up parallel to the chest and in front of the solar plexus (SUIGETSU). SASHO-CHUDAN-OSAE-UKE should be executed at the end of these movements.

4 FOURTH MOVEMENT

KIBA-DACHI

MIGI-E-YORI-ASHI

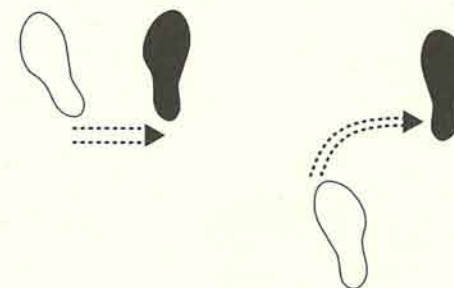
MIGI-SHUHAI-TEKUBI-MIGI-SOKUMEN-CHUDAN-KAKE-UKE

SAKEN-HIDARI-KOSHI

Bringing the right foot alongside the left foot, in a circular motion simultaneously slide both feet to the right (YORI-ASHI). At the same time, the left fist turns outward, the left forearm brushing against the left side of the body until the fist reaches the left hip, with the back of the left fist facing downwards. Simultaneously, keeping the right hand position unchanged, in a circular motion move the hand to the chest level of the right side of the body. The right arm is slightly bent, with the palm of the right hand facing upwards. MIGI-SHUHAI-TEKUBI-MIGI-SOKUMEN-CHUDAN-KAKE-UKE, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: In the following application of this movement, a right chest level (CHUDAN) attack, in a circular motion initiated from inward to outward, the right foot is moving so that it ends outside of the opponent's front foot. Simultaneously, the back of the right wrist as in a hooking motion, is blocking the opponent's wrist. Immediately, using the edge of the palm of the right hand, strike the opponent's chin in an upward motion, or with the hand in the shape of a C, called tiger mouth (KOKO), striking in an upward motion the opponent's throat.

Reference Point: The five fingers of the right hand are slightly flexed. A right side attack to the chest level (CHUDAN) is blocked with the wrist. (KARATE-DO KYOHAN)



5 FIFTH MOVEMENT

KIBA-DACHI

MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE

SAKEN-HIDARI-KOSHI

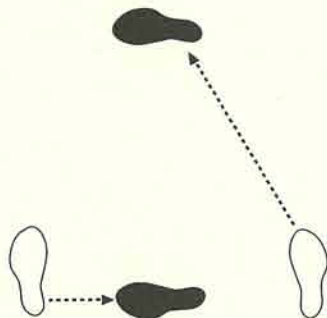
Slide the left foot a half step to the right, and setting the left leg as the supporting leg, slide the right foot forward in the direction of the front (SHOMEN), and form KIBA-DACHI. At the same time, keeping the left fist at the left hip, move the edge of the palm of the right hand (TEISHO) sideways and in a circular motion from the right side of the body. The hips and hand rotation must be done at the same time. MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Notes:

- (1) The hips and hand rotation must be done at the same time. Do not bring the hand to the right hip when moving toward the target. The hands and feet should be moving together.
- (2) Bend the right wrist fully with the four fingers and thumb slightly bent, kept tightly together. Slightly bend the right arm while tightening the underside of the arm.

Reference Point: Keep the fingers of the right hand slightly bent, and

push out the right hand from the right side, with the back of the hand facing in the direction of the right, blocking a chest level (CHUDAN) attack. Keep the right arm slightly bent. (KARATE-DO KYOHAN)



6 SIXTH MOVEMENT

KIBA-DACHI

HIDARI-TEISHO-HIDARI-SOKUMEN-CHUDAN-YOKO-UKE
UKEN-MIGI-KOSHI

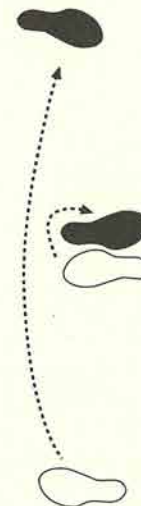
Setting the right leg as the supporting leg, slide the left foot forward in the direction of the front (SHOMEN), and form KIBA-DACHI. At the same time, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, from the left side, move the edge of the palm of the left hand (TEISHO) sideway and in a circular motion, together with the hip rotation. HIDARI-TEISHO-HIDARI-SOKUMEN-CHUDAN-YOKO-UKE, UKEN-MIGI-KOSHI should be executed at the end of these movements.

Notes:

(1) The arms and feet should be moving together, along with the hip

rotation.

(2) Bend the left wrist fully with the four fingers and thumb slightly bent, kept tightly together. Slightly bend the left arm while tightening the underside of the arm.



7 SEVENTH MOVEMENT

KIBA-DACHI

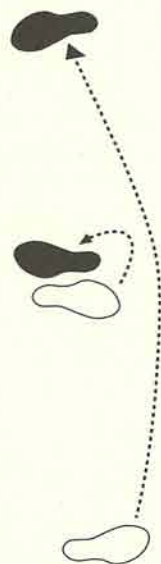
MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE
SAKEN-HIDARI-KOSHI

Setting the left leg as the supporting leg, slide the right foot forward in the direction of the front (SHOMEN), and form KIBA-DACHI. At the same time, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, from the right side, move the edge of the palm of the right hand (TEISHO) sideway and in a circular motion, together with the hip rotation. MIGI-TEISHO-MIGI-SOKUMEN-CHUDAN-YOKO-UKE, SAKEN-HIDARI-

KOSHI should be executed at the end of these movements.

Notes:

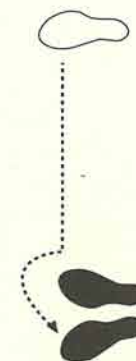
- (1) The arms and feet should be moving together with the hip rotation, and should be completed at the same time.
- (2) The fifth, the sixth, and the seventh movements are the repetition of the same technique, and therefore some contrast should consecutively be made between them. The change in the speed and power of the techniques should not create a chance for the opponent to counterattack.
- (3) Bending the right wrist fully and keep it rigid, and also lightly bending all the fingers keeping them rigid, and bend slightly the right arm, tightening the underside of the arm.



8 EIGHTH MOVEMENT

MIGI-ASHI-MAE-KOSA-DACHI
RYOKEN-JODAN-KOSA-UKE

Keeping the left foot position unchanged, shift the right foot in front of the left foot until they cross each other. Simultaneously, cross the wrists in front of the chest, with the right fist over the left fist, back of the fists facing each other, and moving upward above and in front of the forehead. The distance between the wrists and the forehead is approximately one fist apart. MIGI-ASHI-MAE-KOSA-DACHI, RYOKEN-JODAN-KOSA-UKE should be executed at the end of these movements.



9 NINTH MOVEMENT

KIBA-DACHI
HIDARI-E-YORI-ASHI
RYOKEN-RYOGAWA-GEDAN-UCHI-HARAI

Setting the right leg as the supporting leg, use the right foot as impulse and slide both feet together to the left (YORI-ASHI). At the same time, bring both fists downward to the lower part of each side of the body. The arms are extended and end up at a distance of one fist and a half away from each side of the body, with the back of both fists facing outwards. KIBA-DACHI, RYOKEN-RYOGAWA-GEDAN-UCHI-HARAI should be executed at the end of these movements.

Meaning Point: In the previous movement, after blocking the opponent's attacking arm, grab the opponent's wrist with the right hand and pull it downward toward the right side of the body to create a loss of balance.

Reference Point: From both sides of the body, simultaneously block in a deflecting motion a punching or kicking attack. (KARATE-DO KYOHAN)



10 TENTH MOVEMENT

KIBA-DACHI

HIDARI-E-YORI-ASHI

YAMA-GAMAE

Keep the stance, and use the right foot as impulse and slide both feet together to the left (YORI-ASHI). Simultaneously, cross both forearms in front of the chest and pull them away from each other, upward to the face level (JODAN) on the each side of the body, both forearms rising vertically, with the elbows positioned at the level of the each shoulder, back of both fists facing outwards. YAMA-GAMAE should be executed at the end of these movements.

Note: This movement is also called JODAN-KAKIWAKE-UKE.

Reference Points:

- (1) The name "YAMA-GAMAE" originates from the Japanese character "YAMA" (山) meaning mountain. The head and both arms form a shape that resembles this Japanese KANJI character. (KARATE-DO KYOHAN)
- (2) Cross both arms and block with the back of the right forearm when the opponent is delivering from the front, a face level (JODAN) attack. In this case, use the right foot as impulse and slide both feet together to the left. When the block is executed with the left forearm, use the left foot as impulse and slide both feet together to the right. (BEST KARATE)



11 ELEVENTH MOVEMENT

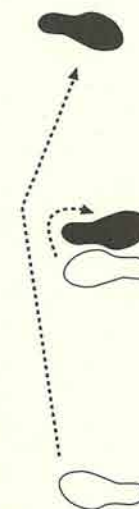
HIDARI-ASHI-FUMIKOMI

KIBA-DACHI

HIDARI-ZENWAN-HIDARI-SOKUMEN-JODAN-UCHI-HARAI

Keeping the arm position or YAMA-GAMAE position unchanged, using the right leg as the supporting leg, move the left leg to the right, in the direction of the front (SHOMEN). Bend the left leg tucking the knee into the body, and lift the knee high in front of the left side of the chest. Firmly stomp the left foot down forward, and form KIBA-DACHI. Simultaneously, the left forearm is striking forward, to the face level (JODAN). HIDARI-ZENWAN-HIDARI-SOKUMEN-JODAN-UCHI-HARAI should be executed at the end of these movements.

Reference Point: Strike the opponent's face level (JODAN) attack with the left wrist, and at the same time, step down on the opponent's foot with the left foot. (KARATE-DO KYOHAN)



12 TWELFTH MOVEMENT

MIGI-ASHI-FUMIKOMI

KIBA-DACHI

MIGI-ZENWAN-MIGI-SOKUMEN-JODAN-UCHI-HARAI

Keeping the arm position or YAMA-GAMAE position unchanged, using the left leg as the supporting leg, move the right leg to the left, in the direction of the front (SHOMEN). Bend the right leg tucking the knee into the body, and lift the knee high in front of the right side of the chest. Firmly stomp the right foot down forward, and form KIBA-DACHI. Simultaneously, the right forearm is striking forward, to the face level (JODAN). MIGI-ZENWAN-MIGI-SOKUMEN-JODAN-UCHI-HARAI should be executed at the end of these movements.



13 THIRTEENTH MOVEMENT

HIDARI-ASHI-FUMIKOMI

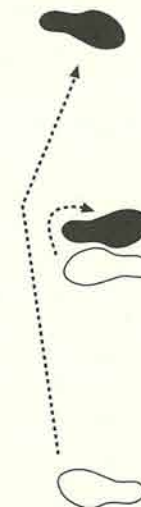
KIBA-DACHI

HIDARI-ZENWAN-HIDARI-SOKUMEN-JODAN-UCHI-HARAI

KIAI

Keeping the arm position or YAMA-GAMAE position unchanged, using the right leg as the supporting leg, move the left leg to the right, in the direction of the front (SHOMEN). Bend the left leg tucking the knee into the body, and lift the knee high in front of the left side of the chest. Firmly stomp the left foot down forward, and form KIBA-DACHI. Simultaneously, the left forearm is striking forward, to the face level (JODAN). KIAI at the end of this movement. HIDARI-ZENWAN-HIDARI-SOKUMEN-JODAN-UCHI-HARAI should be executed at the end of these movements.

Note: In the eleventh, the twelfth, and the thirteenth movements, the upper body especially the arms, should be firmly set in its position, and move together with the hips rotation. Look towards the direction of the movements throughout, which is the front or SHOMEN.



14 FOURTEENTH MOVEMENT

HACHIJI-DACHI

RYOKEN-RYOGAWA-GEDAN-KAKIWAKE

Keeping the feet position unchanged, looking straight ahead, extend both legs forming a slightly wider HACHIJI-DACHI. At the same time, cross both wrists in front of the body, and bring them downwards to the lower part of each side of the body (GEDAN), with the back of both fists facing outwards. RYOKEN-RYOGAWA-GEDAN-KAKIWAKE should be executed at the end of these movements.

Note: These movements should be done slowly.



15 FIFTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI

MIGI-CHUDAN-TSUKAMI-UKE

SAKEN-HIDARI-KOSHI

Look to the right, setting the left leg as the supporting leg, and form MIGI-ZENKUTSU-DACHI toward the right, in the direction of the back (URA-SHOMEN). At the same time, open the right fist, move the hand to the front of the right shoulder, with the arm slightly bent, back of the hand facing outwards and the C shaped hand (KOKO) facing forward. Simultaneously, bring the left fist to the left hip, with the back of the fist facing downwards. MIGI-CHUDAN-TSUKAMI-UKE, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The twelfth movement of TEKKEI-NIDAN has the same hand position however the stance is a front stance (ZENKUTSU-DACHI) rather than a horse straddling stance (KIBA-DACHI).

Meaning Point: Grabbing hold of a stick used to attack.

Reference Point: The right hand is opened as if grabbing an object. The hand is at the shoulder level. (KARATE-DO KYOHAN)



16 SIXTEENTH MOVEMENT

MIGI-ZENKUTSU-DACHI
RYOTE-BO-TSUKAMI-UKE

Keeping the stance unchanged, bring the right hand downwards, with the back of the hand facing outwards and the C shaped hand (KOKO) facing forward. At the same time, open the left fist, forming the same position as the right hand, and bring it to where the right hand was, with the back of the hand facing outwards and the C shaped hand (KOKO) facing forward. The left hand and the right hand should be on the same vertical line. RYOTE-BO-TSUKAMI-UKE should be executed at the end of these movements.

Reference Point: Use both hands to immobilize the stick used to attack.
(KARATE-DO KYOHAN)

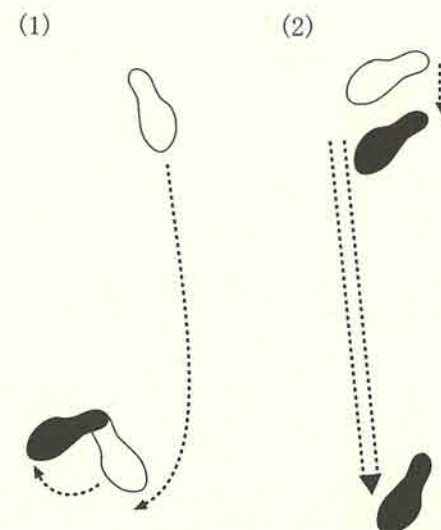
17 SEVENTEENTH MOVEMENT

MIGI-ASHI-DACHI
BO-TORIAGE
HIDARI-ZENKUTSU-DACHI YORI-ASHI
BO-OSHIMODOSHI

- (1) Using the right leg as the supporting leg, raise the left knee tucked in, and keeping the shape of both hands unchanged, bring the right hand above the right shoulder, with the back of the hand facing outwards, and bring the left hand to the right side of the body, and aligned below the right hand, with the back of the hand facing forward. MIGI-ASHI-DACHI, BO-TORIAGE should be executed at the end of these movements.
- (2) Then driving the hips forward, as in a stomping motion, step the left foot forward, using the right foot as impulse and slide forward both feet together in the direction of the back (URA-SHOMEN). At the same time, bring firmly the right hand forward to the level of the right shoulder, with the back of the hand facing outwards and the C shaped

hand (KOKO) facing forward, and simultaneously, bring firmly the left hand forward to under the right hand, with the back of the hand facing outwards and the C shaped hand (KOKO) facing forward. The left hand and the right hand should be on the same vertical line. HIDARI-ZENKUTSU-DACHI, BO-OSHIMODOSHI should be executed at the end of these movements.

Reference Point: Raise the left foot high, with the right hand above the right shoulder and the left hand at the right side of the body. With a stomping motion of the left foot, step forward. Simultaneously, the left hand ends up 15-18 cm above the left knee, and the right hand at the level of the right shoulder. Both hands remain open. This movement is a mirror image of the previous movement, pushing sharply forward into the opponent the immobilized stick while stomping with the foot the opponent's upper thigh. (KARATE-DO KYOHAN)



18 EIGHTEENTH MOVEMENT

HIDARI-ASHI-DACHI

BO-TORIAGE

MIGI-ZENKUTSU-DACHI YORI-ASHI

BO-OSHI MODOSHI

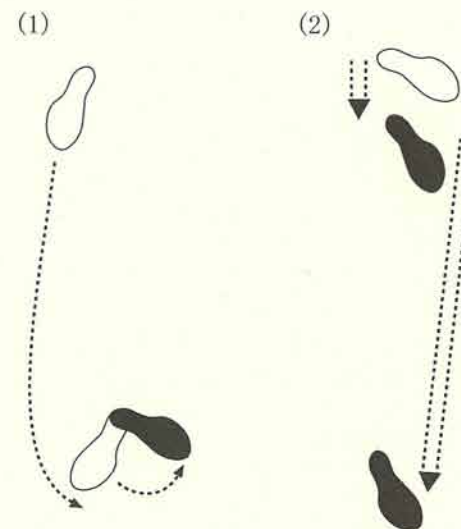
- (1) Using the left leg as the supporting leg, raise the right knee tucked in, and keeping the shape of both hands unchanged, bring the left hand above the left shoulder, with the back of the hand facing outwards, and bring the right hand to the left side of the body, and aligned below the left hand, with the back of the hand facing forward. HIDARI-ASHI-DACHI, BO-TORIAGE should be executed at the end of these movements.
- (2) Then driving the hips forward, as in a stomping motion, step the right foot forward, using the left foot as impulse and slide forward both feet together in the direction of the back (URA-SHOMEN). At the same time, bring firmly the left hand forward to the level of the left shoulder, with the back of the hand facing outwards and the C shaped hand (KOKO) facing forward, and simultaneously, bring firmly the right hand forward to under the left hand, with the back of the hand facing outwards and the C shaped hand (KOKO) facing forward. The right hand and the left hand should be on the same vertical line. MIGI-ZENKUTSU-DACHI, BO-OSHI MODOSHI should be executed at the end of these movements.

Reference Point: Raise the right foot high, with the left hand above the left shoulder and the right hand at the left side of the body. With a stomping motion of the right foot, step forward. Simultaneously, the right hand ends up 15-18 cm above the right knee, and the left hand at the level of the left shoulder. Both hands remain open. This movement is a mirror image of the previous movement, pushing sharply forward into the opponent the immobilized stick while stomping with the foot the opponent's upper thigh. (KARATE-DO KYOHAN)

Note: The sequence of the fifteenth to eighteenth movements are meant as a defense against an attack with a stick. The original meaning of these movements were as follow:

An opponent who is ready to attack with a stick is prevented from striking by immobilizing the stick. If the opponent still tries to attack, the sliding of the hands along the stick serves to then pull the stick away from the opponent. Or, if the opponent is trying to hang on to the stick, the pushing forward both hands then pulling back while stomping on the opponent's thigh will break the hold on the stick.

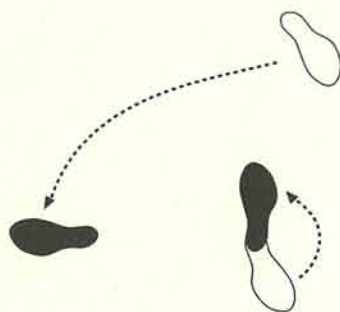
Variation in interpretation of this sequence meant blocking a strike using a stick then with flipping motion take the stick away from the opponent. However in the case of an attack with a stick the movements in the KATA: BASSAI-SHO and KANKU-SHO reflect a more natural motion of defense against an attack using a stick.



19 NINETEENTH MOVEMENT

MIGI-KOKUTSU-DACHI
MIGI-SOKUMEN-JODAN-UCHI-UKE
HIDARI-SOKUMEN-GEDAN-UKE

Keeping the right leg bent, look to the left, setting the right leg as the supporting leg, shift the left foot to the right so that the body pivots counter-clockwise toward the left. At the same time, place the palm of the right hand in front of the left hip, palm of the hand facing upwards, and the palm of the left hand in front of the right shoulder, palm of the hand facing inwards. While forming MIGI-KOKUTSU-DACHI, make a fist with the right hand and pull the fist to the back of the head, the right forearm rising vertically, with the right fist slightly above the head, the elbow at a shoulder level, back of the fist facing backwards. Simultaneously, make a fist with the left hand and pull the fist downwards until the fist reaches approximately one fist and a half width above the left knee, back of the fist facing upwards. There should be the feeling of both fists prying each other apart. MIGI-SOKUMEN-JODAN-UCHI-UKE, HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



20 TWENTIETH MOVEMENT

HIDARI-KOKUTSU-DACHI
HIDARI-SOKUMEN-JODAN-UCHI-UKE
MIGI-SOKUMEN-GEDAN-UKE

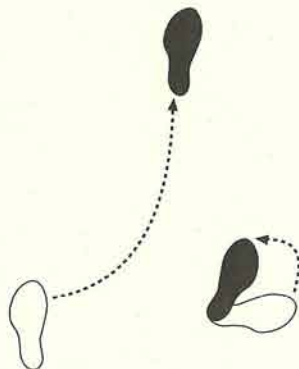
Setting the left leg as the supporting leg, look to the right, open both fists, and place the palm of the left hand in front of the right hip, palm of the hand facing upwards, and the palm of the right hand in front of the left shoulder, palm of the hand facing inwards. While forming HIDARI-KOKUTSU-DACHI, make a fist with the left hand and pull the fist to the back of the head, the left forearm rising vertically, with the left fist slightly above the head, the elbow at a shoulder level, back of the fist facing backwards. Simultaneously, make a fist with the right hand and pull the fist downwards until the fist reaches approximately one fist and a half width above the right knee, back of the fist facing upwards. There should be the feeling of both fists prying each other apart. HIDARI-SOKUMEN-JODAN-UCHI-UKE, MIGI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



21 TWENTY-FIRST MOVEMENT

HIDARI-ZENKUTSU-DACHI
HIDARI-JODAN-AGE-UKE

Keeping the right foot position unchanged, open the right fist, placing it slightly above and in front of the forehead, with the back of the fist facing backwards, and pull the left fist towards the left hip, and slide the left foot forward, in the direction of the front (SHOMEN). At the same time, bring the left arm outside the right arm forming a cross in front of the chin, back of the left fist facing forward. Then pull back the right fist, turning it outward, and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left elbow moves up along the line of the left side of the body until it reaches the level of the eyes, and the left forearm turns inwards ending up above and in front of the forehead. The distance of the left fist and the forehead is approximately one fist apart, with the back of the fist facing backwards. The raised left forearm is parallel to the forehead and slightly on an angle. HIDARI-ZENKUTSU-DACHI, HIDARI-JODAN-AGE-UKE should be executed at the end of these movements.



22 TWENTY-SECOND MOVEMENT

MIGI-ZENKUTSU-DACHI
MIGI-JODAN-AGE-UKE

Open the left fist, sliding the right foot forward and bring the right arm outside the left arm forming a cross in front of the chin, back of the right fist facing forward. Then pull back the left fist, turning it outward, and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right elbow moves up along the line of the right side of the body until it reaches the level of the eyes, and the right forearm turns inwards ending up above and in front of the forehead. The distance of the right fist and the forehead is approximately one fist apart, with the back of the fist facing backwards. The raised right forearm is parallel to the forehead and slightly on an angle. MIGI-ZENKUTSU-DACHI, MIGI-JODAN-AGE-UKE should be executed at the end of these movements.



23 TWENTY-THIRD MOVEMENT

HIDARI-ZENKUTSU-DACHI
HIDARI-JODAN-AGE-UKE

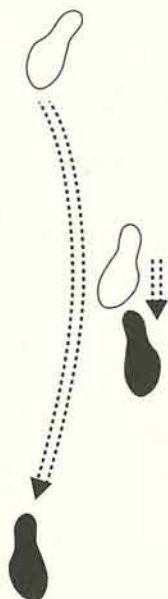
Setting the right leg as the supporting leg, turn left and look to the back, in the direction of the back (URA-SHOMEN), open the right fist, and bring the left arm outside the right arm forming a cross in front of the chin, back of the left fist facing forward. Then pull back the right fist, turning it outward, and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. Simultaneously, the left elbow moves up along the line of the left side of the body until it reaches the level of the eyes, and the left forearm turns inwards ending up above and in front of the forehead. The distance of the left fist and the forehead is approximately one fist apart, with the back of the fist facing backwards. The raised left forearm is parallel to the forehead and slightly on an angle. HIDARI-ZENKUTSU-DACHI, HIDARI-JODAN-AGE-UKE should be executed at the end of these movements.



24 TWENTY-FOURTH MOVEMENT

MIGI-ZENKUTSU-DACHI
MIGI-JODAN-AGE-UKE

Open the left fist, sliding the right foot forward and bring the right arm outside the left arm forming a cross in front of the chin, back of the right fist facing forward. Then pull back the left fist, turning it outward, and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. Simultaneously, the right elbow moves up along the line of the right side of the body until it reaches the level of the eyes, and the right forearm turns inwards ending up above and in front of the forehead. The distance of the right fist and the forehead is approximately one fist apart, with the back of the fist facing backwards. The raised right forearm is parallel to the forehead and slightly on an angle. There should be the feeling of sliding forward both feet together (YORI-ASHI) while maintaining the stance. KIAI at the end of this movement. MIGI-ZENKUTSU-DACHI, MIGI-JODAN-AGE-UKE should be executed at the end of these movements.



■ NAORE

HEISOKU-DACHI
SASHO-UKEN-SHITA-AGO-MAE

■ REI

MUSUBI-DACHI

Using the right leg as the supporting leg, pivot to the left, turning counter-clockwise, facing the front (SHOMEN). Simultaneously, bring the left foot alongside the right foot, forming HEISOKU-DACHI, and return to the position of the beginning.

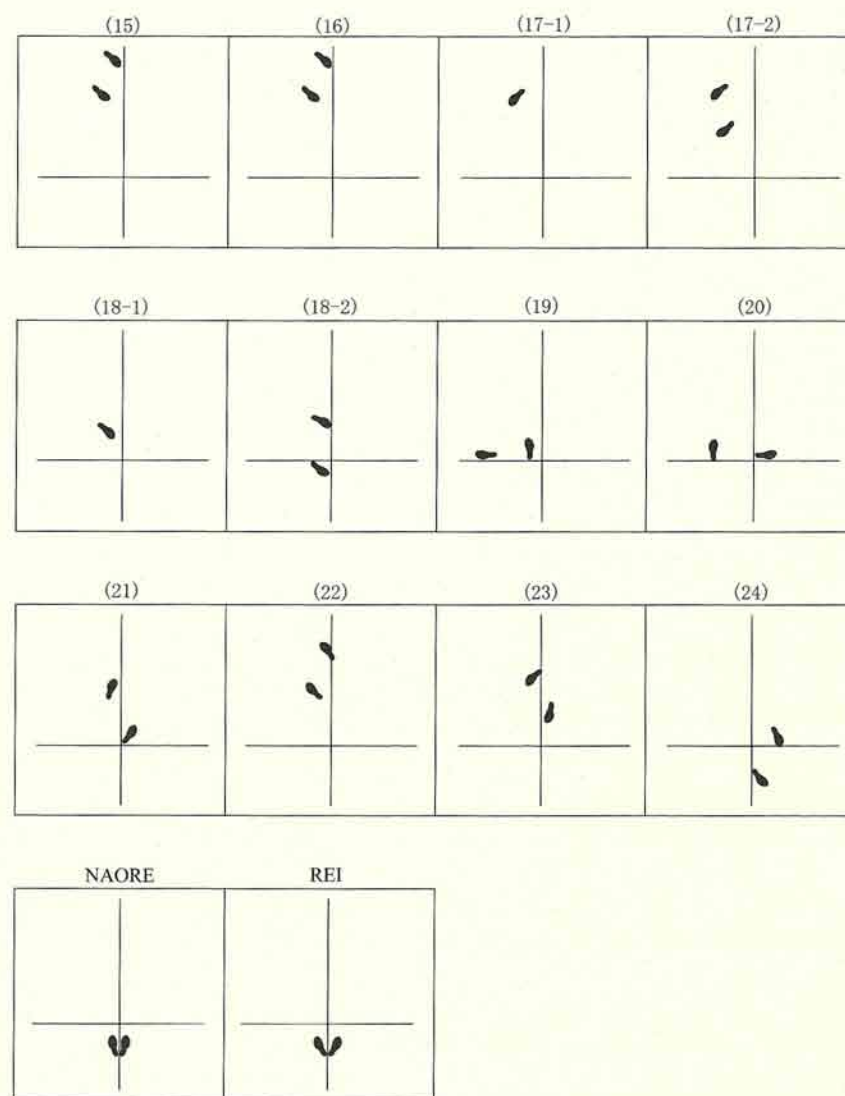
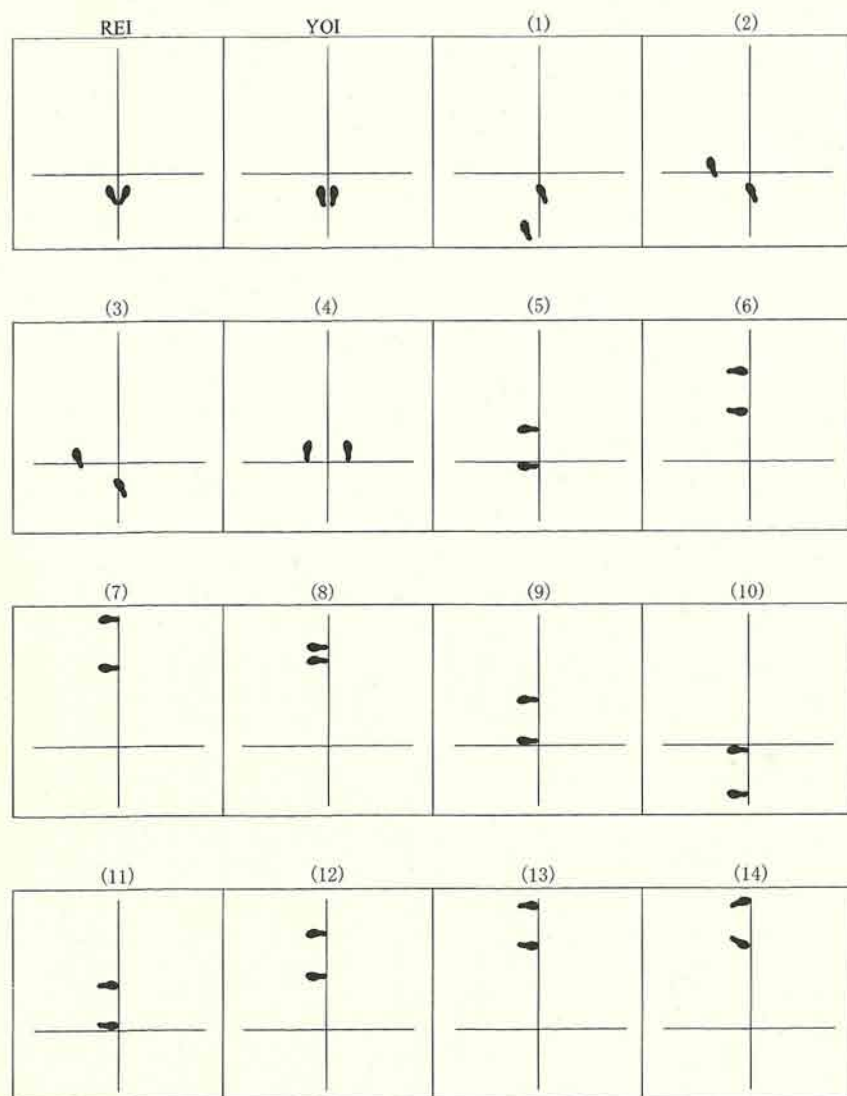


Placing both hands on each side of the body, form MUSUBI-DACHI, and bow forward.



Reference Point: The mastering of this KATA implies the work of ten people. (KARATE-DO KYOHAN)

JITTE



HANGETSU (41 movements)

REI

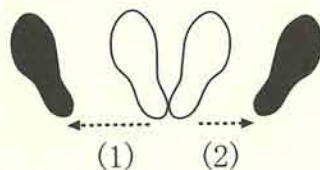
MUSUBI-DACHI

YOI

HACHIJI-DACHI

RYOKEN-DAITAI-MAE

Bow forward in MUSUBI-DACHI. Move the left leg first and then the right to make HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs with the back of the fists facing forward.



1 FIRST MOVEMENT

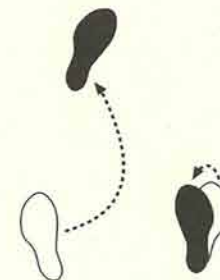
HIDARI-ASHI-MAE-HANGETSU-DACHI HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, slide the left foot forward in a circular motion from inward to outward, like the shape of a half-moon. At the same time, cross both forearms in front of the abdomen with the right forearm over the left forearm, back of both fists facing upwards. The left fist, from in front of the right hip, moves in front of the left shoulder, circling outside the right forearm with the left elbow bent at a

right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be the feeling of both fists prying each other apart. HIDARI-ASHI-MAE-HANGETSU-DACHI, HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Notes:

- (1) The hands and feet movements should be completed at the same time. The movements should be executed with an increased dynamic tension
- (2) HANGETSU-DACHI is slightly shorter in length than ZENKUTSU-DACHI, and there should be an inward tension towards the center on both knees and the inner aspect of the thighs. There should be a feeling of grabbing the floor with the sole of both feet.



2 SECOND MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time as rotating the hips counter-clockwise, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

Note: The rotation of the hips and both hand movements should be in synchrony with the breathing. To illustrate this, the first movement should be executed while inhaling and the second movement while exhaling.

3 THIRD MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-UCHI-UKE

Setting the left leg as the supporting leg, slide the right foot forward in a circular motion from inward to outward, like the shape of a half-moon. At the same time, cross both forearms in front of the abdomen with the left forearm over the right forearm, back of both fists facing upwards. The right fist, from in front of the left hip, moves in front of the right shoulder, circling outside the left forearm with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be the feeling of both fists prying each other apart. MIGI-ASHI-MAE-HANGETSU-DACHI,

MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The hands and feet movements should be completed at the same time. The movements should be executed with an increased dynamic tension



4 FOURTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time as rotating the hips clockwise, the left fist moves toward the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

Note: The rotation of the hips and both hand movements should be in synchrony with the breathing.

5 FIFTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, slide the left foot forward in a circular motion from inward to outward, like the shape of a half-moon. At the same time, cross both forearms in front of the abdomen with the right forearm over the left forearm, back of both fists facing upwards. The left fist, from in front of the right hip, moves in front of the left shoulder, circling outside the right forearm with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be the feeling of both fists prying each other apart. HIDARI-ASHI-MAE-HANGETSU-DACHI, HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The hands and feet movements should be completed at the same time. The movements should be executed with an increased dynamic tension.



6 SIXTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time as rotating the hips counter-clockwise, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

Note: The rotation of the hips and both hand movements should be in synchrony with the breathing.

Reference Point: This KATA used to be called SESHAN. But the name has changed to HANGETSU because the motion of drawing a half-circle with the hands and the feet resemble a half-moon. (*Memoirs from Mr. Funakoshi's Lessons*)

7 SEVENTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
RYO-JISHI-IPPON-KEN-RYO-CHICHI-SHITA

Keeping the stance unchanged, make a fist that has the index finger partially bent but not tucked in as in a fist, but supported firmly by the inner aspect of the thumb pressed against it (JISHI-IPPON-KEN). At the same time, while forming this right fist, pull it back slowly, while forming an identical fist as the right one (JISHI-IPPON-KEN) moving the right elbow to the side. Simultaneously, the left fist moves forward, brushing the left forearm against the left side of the body, the left fist rotating inwards, and reaches alongside the right fist. Keeping the shoulders

down, move both elbows simultaneously to the sides of the body, pulling both fists back until they reach under the nipple line, with the back of the fists facing upwards. RYO-JISHI-IPPON-KEN-RYO-CHICHI-SHITA should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully.

Meaning Points:

- (1) While the opponent is grabbing from behind in an arm lock over the arms, both elbows are raised sideways thus breaking the hold.
- (2) While the opponent is grabbing from behind and under the arms, the one finger knuckle fists (JISHI-IPPON-KEN) are used to strike the back of the hands of the opponent, to break the hold.

8 EIGHTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
RYO-JISHI-IPPON-KEN-CHUDAN-MOROTE-ZUKI

Keeping the stance unchanged, extend both arms forward, bringing the fists from under the nipple line to straight forward, with the back of both fists facing upwards. RYO-JISHI-IPPON-KEN-CHUDAN-MOROTE-ZUKI should be executed at the end of these movements.

Note: These movements should be done slowly and powerfully.

Meaning Point: Strike the opponent in a vital point situated between the fifth and sixth rib.

9 NINTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
KAISHO-YAMA-GAMAE

Keeping the stance unchanged, opening both fist into knife hand, cross the wrists in front of the face, back of both hands facing each other, and pull them away from each other. Both forearms rise vertically to each side of the face (JODAN), with the elbows positioned at the level of the shoulders, and the back of both knife hands facing outwards. KAISHO-YAMA-GAMAE should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

Meaning Point: While the opponent is grabbing from behind in an arm lock over the arms, both elbows are raised upwards vertically, thus breaking the hold.

10 TENTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
RYOTE-RYOGAWA-GEDAN-KAKIWAKE

Keeping the stance unchanged, cross both wrists in front of the body, then bring both hands to each side of the lower part of the body (GEDAN), with the back of both hands facing outwards. RYOTE-RYOGAWA-GEDAN-KAKIWAKE should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

Meaning Points:

- (1) From the ninth movement, after breaking the hold, using either the right or the left knife hand, strike the lower part of the abdomen (GEDAN).
- (2) From the ninth movement, after breaking the hold, block a face level

(JODAN) attack, with the back of either the right or the left forearm (HAIWAN), then use either a right or a left chest level (CHUDAN) deflecting block.

11 ELEVENTH MOVEMENT

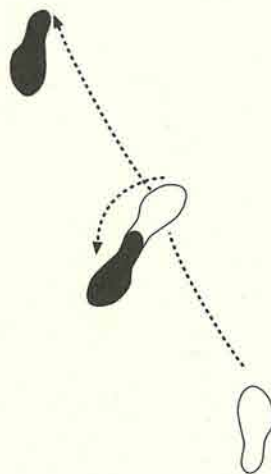
HIDARI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-UCHI-UKE
HIDARI-GEDAN-UKE
KIAI

Setting the left leg as the supporting leg, slide the right foot forward, turn counter-clockwise and face to the back (URA-SHOMEN). At the same time, extend both index fingers while slightly bending the other fingers and hold firmly in place, and bring the right hand to the outside of the left elbow, in a circular motion raising the right forearm until it reaches the front of the right shoulder, the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, with the back of the right hand facing forward. Simultaneously, the left hand from in front of the right shoulder, passes to the inside of the right elbow, until it reaches the left side of the lower abdomen (GEDAN). The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the hand facing upwards. Both hands move simultaneously, crossing in front of the chest, with the feeling of both hands prying each other apart. KIAI at the end of this movement. HIDARI-ASHI-MAE-HANGETSU-DACHI, MIGI-CHUDAN-UCHI-UKE, HIDARI-GEDAN-UKE should be executed with a KIAI at the end of these movements.

Note: This movement should be quickly executed with arms and feet motions done simultaneously, accompanied by a KIAI.

Reference Points:

- (1) The eleventh movement should be sharp and quick. Extend only the index finger, while the others are slightly bent and held with firmness. (KARATE-DO-KYOHAN)
- (2) Extend only the index finger and slightly bend the rest of the fingers. (BEST KARATE)



12 TWELFTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
USHO-TSUKAMI

Keeping the stance and the left hand unchanged, rotate the right wrist inward while forming a C shape with the right hand (KOKO), back of the hand facing upwards. USHO-TSUKAMI should be executed at the end of these movements.

Notes:

- (1) This movement should be done slowly and powerfully.
- (2) There should be a feeling of pulling the right elbow back towards the right side of the body by tightening the underside of the arm. The elbow should not move out of the body line.

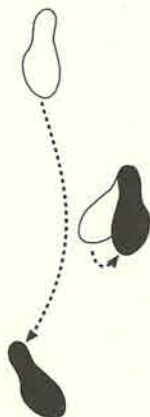
Meaning Point: Block the opponent's chest level (CHUDAN) attack with an inside chest block and immediately rotate the inner aspect of the wrist inward to grab the opponent's wrist.

13 THIRTEENTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
HIDARI-CHUDAN-UCHI-UKE
MIGI-GEDAN-UKE

Setting the left leg as the supporting leg, slide the right foot forward in a circular motion from inward to outward, like the shape of a half-moon. At the same time, keeping both hands unchanged, bring the left hand to the outside of the right elbow, in a circular motion raising the left forearm until it reaches the front of the left shoulder, the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, with the back of the left hand facing forward. Simultaneously, the right hand from in front of the left shoulder, passes to the inside of the left elbow, until it reaches the right side of the lower abdomen (GEDAN). The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the hand facing upwards. Both hands move simultaneously, crossing in front of the chest, with the feeling of both hands prying each other apart. MIGI-ASHI-MAE-HANGETSU-DACHI, HIDARI-CHUDAN-UCHI-UKE, MIGI-GEDAN-UKE should be executed at the end of these movements.

Note: The action of the arms and feet should be completed sharply and simultaneously.



14 FOURTEENTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
SASHO-TSUKAMI

Keeping the stance and the right hand unchanged, rotate the left wrist inward while forming a C shape with the left hand (KOKO), back of the hand facing upwards. SASHO-TSUKAMI should be executed at the end of these movements.

Notes:

- (1) This movement should be done slowly and powerfully.
- (2) There should be a feeling of pulling the left elbow back towards the left side of the body by tightening the underside of the arm. The elbow should not move out of the body line.

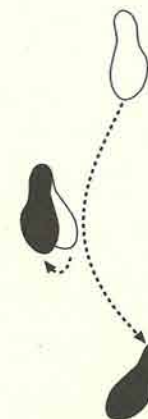
Meaning Point: Block the opponent's chest level (CHUDAN) attack with an inside chest block and immediately rotate the inner aspect of the wrist inward to grab the opponent's wrist.

15 FIFTEENTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-UCHI-UKE
HIDARI-GEDAN-UKE

Setting the right leg as the supporting leg, slide the left foot forward in a circular motion from inward to outward, like the shape of a half-moon. At the same time, keeping both hands unchanged, bring the right hand to the outside of the left elbow, in a circular motion raising the right forearm until it reaches in front of the right shoulder, the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, with the back of the right hand facing forward. Simultaneously, the left hand from in front of the right shoulder, passes to the inside of the right elbow, until it reaches the left side of the lower abdomen (GEDAN). The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the hand facing upwards. Both hands move simultaneously, crossing in front of the chest, with the feeling of both hands prying each other apart. HIDARI-ASHI-MAE-HANGETSU-DACHI, MIGI-CHUDAN-UCHI-UKE, HIDARI-GEDAN-UKE should be executed at the end of these movements.

Note: The action of the arms and feet should be completed sharply and simultaneously.



16 SIXTEENTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
USHO-TSUKAMI

Keeping the stance and the left hand unchanged, rotate the right wrist inward while forming a C shape with the right hand (KOKO), back of the hand facing upwards. USHO-TSUKAMI should be executed at the end of these movements.

Notes:

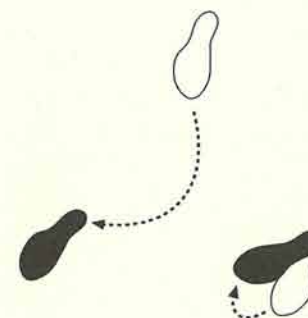
- (1) This movement should be done slowly and powerfully.
- (2) There should be a feeling of pulling the right elbow back towards the right side of the body by tightening the underside of the arm. The elbow should not move out of the body line.

17 SEVENTEENTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-UCHI-UKE

Setting the left leg as the supporting leg, slide the right foot to the right in a circular motion from inward to outward, like the shape of a half-moon. At the same time, cross both forearms in front of the abdomen with the left forearm over the right forearm, back of both fists facing upwards. The right fist, from in front of the left hip, moves in front of the right shoulder, circling outside the left forearm with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be the feeling of both fists prying each other apart. MIGI-ASHI-MAE-HANGETSU-DACHI, MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The action of the arms and feet should be done quickly and simultaneously.



18 EIGHTEENTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time as rotating the hips clockwise, the left fist moves toward the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

19 NINETEENTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
UKEN-CHUDAN-ZUKI
SAKEN-HIDARI-KOSHI

Keeping the stance and the upper body unchanged, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The eighteenth and the nineteenth movements should be done in a rapid successive motion called REN-ZUKI.

20 TWENTIETH MOVEMENT

HIDARI-E-YORI-ASHI
HIDARI-ASHI-MAE-HANGETSU-DACHI
HIDARI-CHUDAN-UCHI-UKE

Setting the right leg as the supporting leg, turn counter-clockwise sliding both feet together in that direction (HIDARI-E-YORI-ASHI). At the same time, cross both forearms in front of the abdomen, with the right forearm over the left forearm, and the back of both fists facing upwards. From in front of the right hip, the left fist passes outside the right forearm, the left forearm rising until the left fist reaches the front of the left shoulder with the left elbow bent at a right angle. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing forward. Simultaneously, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until it reaches the right hip, with the back of the fist facing downwards. There should be the feeling of both fists

prying each other apart. HIDARI-ASHI-MAE-HANGETSU-DACHI, HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The action of the arms and feet should be done quickly and simultaneously.



21 TWENTY-FIRST MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time as rotating the hips counter-clockwise, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

22 TWENTY-SECOND MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
SAKEN-CHUDAN-ZUKI
UKEN-MIGI-KOSHI

Keeping the stance and the upper body unchanged, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, the left fist moves toward the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. SAKEN-CHUDAN-ZUKI, UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: The twenty-first and the twenty-second movements should be done in a rapid successive motion called REN-ZUKI.

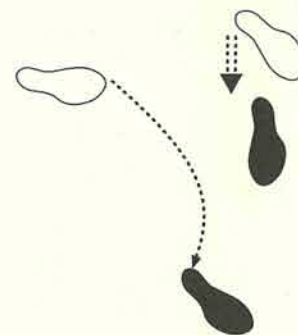
23 TWENTY-THIRD MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-UCHI-UKE

Setting the left leg as the supporting leg, slightly slide both feet together to the right, in the direction of the back (URA-SHOMEN), with the right foot leading by moving in a circular motion from inward to outward, like the shape of a half-moon. At the same time, cross both forearms in front of the abdomen with the left forearm over the right forearm, back of both fists facing upwards. The right fist, from in front of the left hip, moves in front of the right shoulder, circling outside the left forearm with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. Simultaneously, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. There should be the feeling of both fists prying each other apart. MIGI-ASHI-MAE-

HANGETSU-DACHI, MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: The action of the arms and feet should be done quickly and simultaneously.



24 TWENTY-FOURTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time as rotating the hips clockwise, the left fist moves toward the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

25 TWENTY-FIFTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
UKEN-CHUDAN-ZUKI
SAKEN-HIDARI-KOSHI

Keeping the stance and the upper body unchanged, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. UKEN-CHUDAN-ZUKI, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The twenty-fourth and the twenty-fifth movements should be done in a rapid successive motion called REN-ZUKI.

26 TWENTY-SIXTH MOVEMENT

MIGI-KOKUTSU-DACHI
HIDARI-URAKEN-TATE-MAWASHI-UCHI
UKEN-MIGI-KOSHI

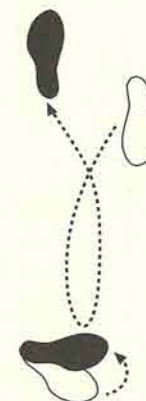
Keeping the right foot position unchanged, keep the right fist on the right hip, with the back of the fist facing downwards. At the same time, look in the direction of the front (SHOMEN), and bring the left fist in front of the right hip, and the sole of the left foot toward the inner aspect of the right knee. Bring the left fist to the front and slightly above the forehead, while the left knee is tucked into the chest. The left fist and the left foot move in a vertical circular motion, the left foot landing pointing toward the front (SHOMEN) while the left fist ends up in front of the left shoulder with the left elbow slightly bent and the back of the fist facing downwards. MIGI-KOKUTSU-DACHI, HIDARI-URAKEN-TATE-MAWASHI-UCHI should be executed at the end of these movements.

Notes:

- (1) When pulling the sole of the left foot toward the inner aspect of the right knee, the right ankle and the right knee should be firmly bent.
- (2) The left fist and the left foot should be moving slowly in a big circular motion, with no interruption when the left foot passes the right knee.

Reference Points:

- (1) The left back fist strike (URAKEN) is executed with the feeling of hitting the opponent's hand. (KARATE-DO KYOHAN)
- (2) As the opponent strikes the back leg with a thrusting kick (KEKOMI), the back leg is brought to the chest thus avoiding the attack, and as the foot lands simultaneously strike with a left back fist (URAKEN) to the opponent's face level (JODAN). (BEST KARATE)



27 TWENTY-SEVENTH MOVEMENT

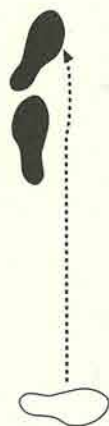
MIGI-ASHI-MAE-KOSA

Keeping the upper body position unchanged, cross the right foot over the left foot.

MIGI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: Keep the upper body and the left fist position unchanged. Move quietly and slowly.

Reference Point: The left fist is grabbed by the opponent thus the movement is used to follow this motion. (KARATE-DO KYOHAN)



28 TWENTY-EIGHTH MOVEMENT

MIGI-ASHI-DACHI

HIDARI-CHUDAN-MAE-GERI-KEAGE

SAKEN-MIGI-KATA

Shift the weight on the right leg, tucking in the left knee under the left elbow, kick using the ball of the left foot (KOSHI) in front of the left fist and pull the foot back quickly. At the same time, pull the left fist towards the right shoulder, with the back of the fist facing outwards.

MIGI-ASHI-DACHI, HIDARI-CHUDAN-MAE-GERI-KEAGE, SAKEN-MIGI-KATA should be executed at the end of these movements.

Reference Point: Kick the opponent's right hand, and at the same time, break the hold to the left arm. (KARATE-DO KYOHAN)



29 TWENTY-NINTH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
SAKEN-GEDAN-ZUKI

Landing forward the foot that has kicked, form HIDARI-ASHI-MAE-HANGETSU-DACHI. At the same time, bring the left fist sharply downwards to the lower part of the abdomen (GEDAN), with the back of the fist facing upwards. SAKEN-GEDAN-ZUKI should be executed at the end of these movements.



30 THIRTIETH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
MIGI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time as rotating the hips counter-clockwise, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. MIGI-

CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

31 THIRTY-FIRST MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
HIDARI-JODAN-AGE-UKE

Keeping the stance unchanged, cross both wrists, rotate the hips clockwise, and form half facing forward (HANMI) position, pulling back the right fist turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right side of the hip, with the back of the fist facing downwards. At the same time, the left elbow moves upwards along the line of the left side of the body until it reaches the level of the eyes, and the left fist turning inwards ends up above and in front of the forehead. The distance between the left wrist and forehead is approximately one fist, with the back of the fist facing backwards. The raised left forearm is parallel to the forehead and slightly on an angle. HIDARI-ASHI-MAE-HANGETSU-DACHI, HIDARI-JODAN-AGE-UKE should be executed at the end of these movements.

32 THIRTY-SECOND MOVEMENT

HIDARI-KOKUTSU-DACHI
MIGI-URAKEN-TATE-MAWASHI-UCHI
SAKEN-HIDARI-KOSHI

Keeping the left foot position unchanged, keep the left fist on the left hip with the back of the fist facing downwards. At the same time, look in the direction of the back (URA-SHOMEN) and bring the right fist in front of the left hip, and the sole of the right foot toward the inner aspect of the left knee. Bring the right fist to the front and slightly above the forehead, while the right knee is tucked into the chest. The right fist and the right foot move in a vertical circular motion, the right foot landing pointing toward the back (URA-SHOMEN) while the right fist ends up

in front of the right shoulder with the right elbow slightly bent and the back of the fist facing downwards. HIDARI-KOKUTSU-DACHI, MIGI-URAKEN-TATE-MAWASHI-UCHI should be executed at the end of these movements.

Notes:

- (1) When pulling the sole of the right foot toward the inner aspect of the left knee, the left ankle and the left knee should be firmly bent.
- (2) The right fist and the right foot should be moving slowly in a big circular motion, with no interruption when the right foot passes the left knee.



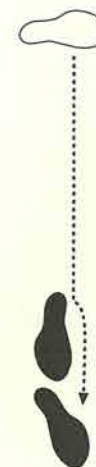
33 THIRTY-THIRD MOVEMENT

HIDARI-ASHI-MAE-KOSA

Keeping the upper body position unchanged, cross the left foot over the right foot.

HIDARI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: Keep the upper body and the right fist position unchanged. Move slowly and quietly.



34 THIRTY-FOURTH MOVEMENT

HIDARI-ASHI-DACHI
MIGI-CHUDAN-MAE-GERI-KEAGE
UKEN-HIDARI-KATA

Shift the weight on the left leg, tucking in the right knee under the right elbow, kick using the ball of the right foot (KOSHI) in front of the right fist and pull the foot back quickly. At the same time, pull the right fist towards the left shoulder, with the back of the fist facing outwards.

HIDARI-ASHI-DACHI, MIGI-CHUDAN-MAE-GERI-KEAGE, UKEN-HIDARI-KATA should be executed at the end of these movements.



35 THIRTY-FIFTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
UKEN-GEDAN-ZUKI

Landing forward the foot that has kicked, form MIGI-ASHI-MAE-HANGETSU-DACHI. At the same time, bring the right fist sharply downwards to the lower part of the abdomen (GEDAN), with the back of the fist facing upwards. UKEN-GEDAN-ZUKI should be executed at the end of these movements.



36 THIRTY-SIXTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
HIDARI-CHUDAN-GYAKU-ZUKI

Keeping the stance unchanged, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time as rotating the hips clockwise, the left fist moves toward the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. HIDARI-CHUDAN-GYAKU-ZUKI should be executed at the end of these movements.

37 THIRTY-SEVENTH MOVEMENT

MIGI-ASHI-MAE-HANGETSU-DACHI
MIGI-JODAN-AGE-UKE

Keeping the stance unchanged, cross both wrists, rotate the hips counter-clockwise, and form half facing forward (HANMI) position, pulling back the left fist turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left side of the hip, with the back of the fist facing downwards. At the same time, the right elbow moves upwards along the line of the right side of the body until it reaches the level of the eyes, and the right fist turning inwards ends up above and in front of the forehead. The distance between the right wrist and forehead is approximately one fist, with the back of the fist facing backwards. The raised right forearm is parallel to the forehead and slightly on an angle. MIGI-ASHI-MAE-HANGETSU-DACHI, MIGI-JODAN-AGE-UKE should be executed at the end of these movements.

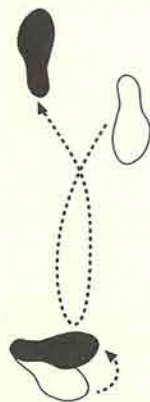
38 THIRTY-EIGHTH MOVEMENT

MIGI-KOKUTSU-DACHI
HIDARI-URAKEN-TATE-MAWASHI-UCHI
UKEN-MIGI-KOSHI

Keeping the right foot position unchanged, keep the right fist on the right hip, with the back of the fist facing downwards. At the same time, look in the direction of the front (SHOMEN), and bring the left fist in front of the right hip, and the sole of the left foot toward the inner aspect of the right knee. Bring the left fist to the front and slightly above the forehead, while the left knee is tucked into the chest. The left fist and the left foot move in a vertical circular motion, the left foot landing pointing toward the front (SHOMEN) while the left fist ends up in front of the left shoulder with the left elbow slightly bent and the back of the fist facing downwards. MIGI-KOKUTSU-DACHI, HIDARI-URAKEN-TATE-MAWASHI-UCHI should be executed at the end of these movements.

Notes:

- (1) When pulling the sole of the left foot toward the inner aspect of the right knee, the right ankle and the right knee should be firmly bent.
- (2) The left fist and the left foot should be moving slowly in a big circular motion, with no interruption when the left foot passes the right knee.



39 THIRTY-NINTH MOVEMENT

HIDARI-ASHI-DACHI
MIGI-CHUDAN-MIKAZUKI-GERI-SASHO-ATE

Open the left fist with the back of the hand facing outwards, shift the weight on the left leg, and rotate the hips counter-clockwise, lifting in a crescent shape motion the right foot high and hit the palm of the left hand with the sole of the right foot. MIGI-CHUDAN-MIKAZUKI-GERI should be executed at the end of these movements.

Point: Kick the palm of the left hand without changing the left hand position.



40 FORTIETH MOVEMENT

HIDARI-ASHI-MAE-HANGETSU-DACHI
UKEN-CHUDAN-ZUKI
SAKEN-HIDARI-KOSHI
KIAI

Keeping the left foot position unchanged, land backwards the foot that has kicked, and form HIDARI-ASHI-MAE-HANGETSU-DACHI. At the same time, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the left fist facing downwards. Simultaneously, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. KIAI at the end of this movement. UKEN-CHUDAN-ZUKI, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: The thirty-ninth and the fortieth movements should be done quickly in a continuous motion and the hands and feet movements should be completed at the same time.

Reference Point: The right fist attack takes the exact position of the previous position of the left fist. (KARATE-DO KYOHAN)



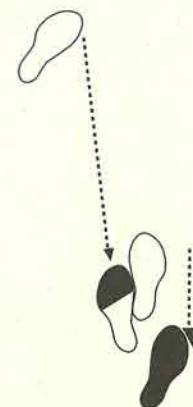
41 FORTY-FIRST MOVEMENT

HIDARI-ASHI-MAE-NEKO-ASHI-DACHI
RYO-TEISHO-GEDAN-AWASE-UKE

Slightly sliding the right foot back, open both fists, and place both hands to each side of the hips with both palm of the hands facing forward. Pull the left foot toward the right foot, brushing both forearms against both sides of the body until they reach above the left knee. The arms are extended and the palm of both hands are facing each other. HIDARI-ASHI-MAE-NEKO-ASHI-DACHI, RYO-TEISHO-GEDAN-AWASE-UKE should be executed at the end of these movements.

Note: When pulling the left foot towards the right foot, keep the sole of the right foot firmly planted on the floor. While bending the right knee and ankle, bring the hips over the heel of the right foot with a feeling of tightening the inner aspect of both thighs. Move the hands and feet together, slowly and powerfully.

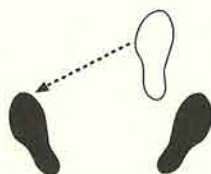
Point: When RYO-TEISHO-GEDAN-AWASE-UKE is executed, both wrists are bent fully and firmly outward, the fingers are lightly flexed, and both arms are extended, with a feeling of holding the kick, tightening the inner aspect of both sides of the body. Block the opponent's kicking leg at the lower part of the shin.



NAORE

HACHIJI-DACHI RYOKEN-DAITAI-MAE

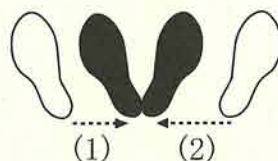
As the right foot stays in place, the left foot moves back, returning to YOI position.



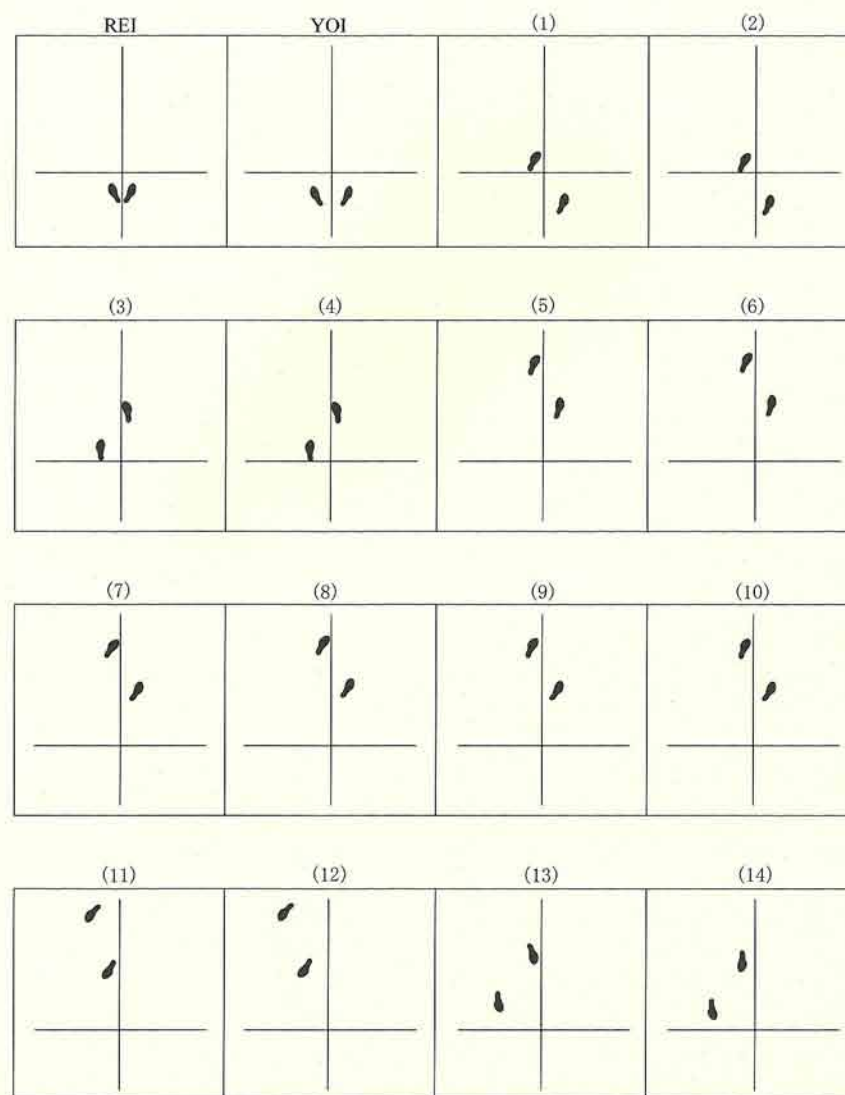
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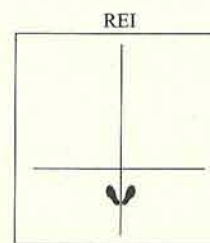
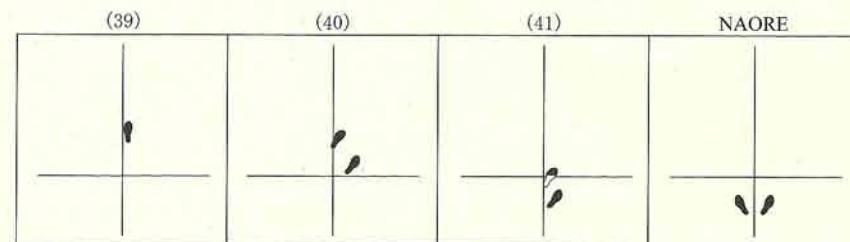
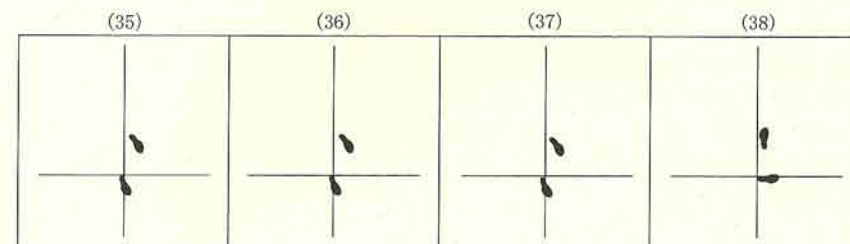
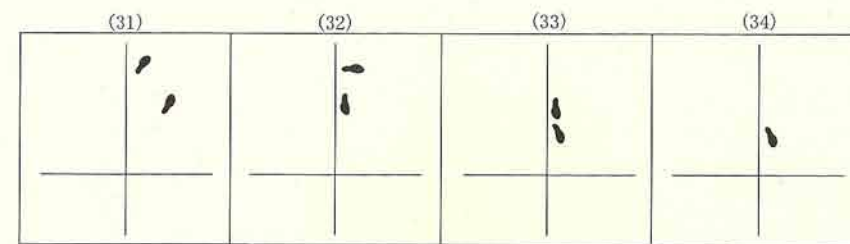
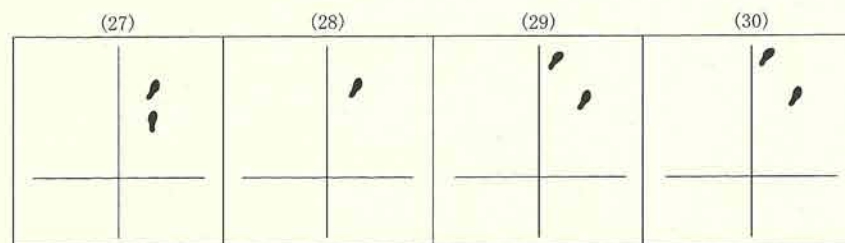
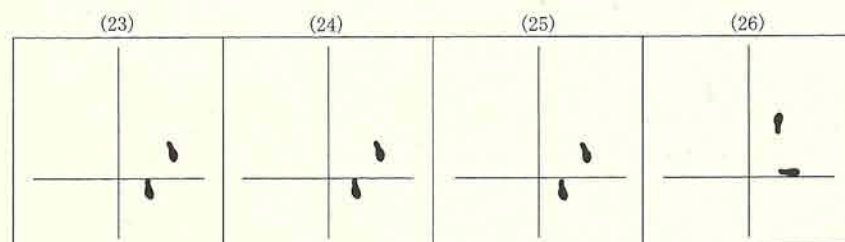
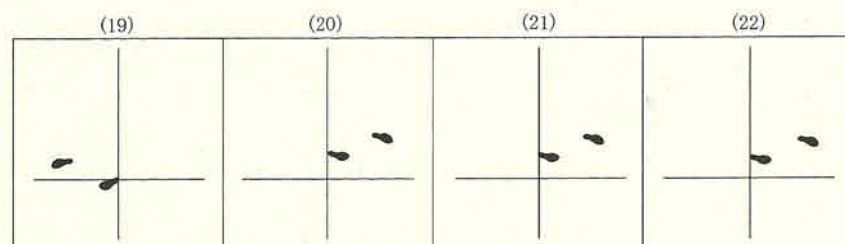
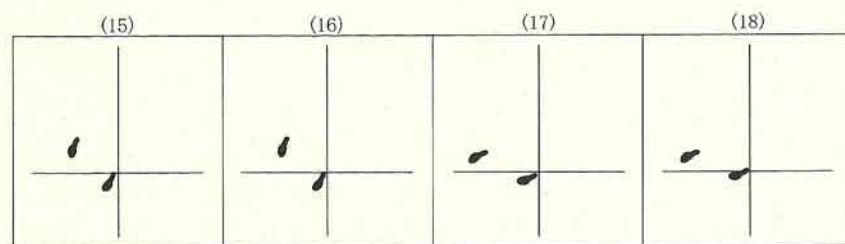
MUSUBI-DACHI

Move the left leg first then the right leg to form MUSUBI-DACHI, and bow forward.



HANGETSU





TEKKI NIDAN (24 movements)

REI

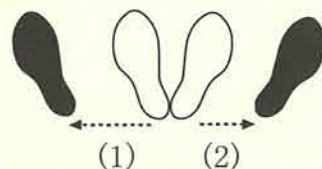
MUSUBI-DACHI

YOI

HACHIJI-DACHI

RYO-KEN-DAITAI-MAE

Bow forward in MUSUBI-DACHI. Move the left leg first and then the right to make HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs with the back of the fists facing forward.



Reference Point: Stand in HACHIJI-DACHI at the left edge of the starting line (ENBU-SEN). (KARATE-DO-KYOHAN)

1 FIRST MOVEMENT

KAO-MIGI-MUKE

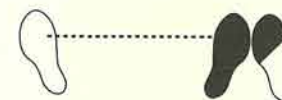
HIDARI-ASHI-MAE-KOSA

RYO-ZENWAN-SUIHEI-RYOKEN-CHICHI-SHITA

Look to the right, lower the hip level and with stealth, cross the left foot over the right foot, with all toes aligned together. At the same time, bending both arms fully and raise both arms parallel to the floor, with both fists ending under the nipple line with the back of both fists facing upwards.

Reference Points:

- (1) Protecting the chest and getting ready for an attack from the right side. (KARATE-DO KYOHAN)
- (2) Face, hands, and feet should move together, slowly, with stealth. (BEST KARATE)



2 SECOND MOVEMENT

MIGI-ASHI-FUMIKOMI

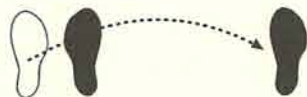
KIBA-DACHI

MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UKE

HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

Keeping the left foot position unchanged, shift the weight on the left leg, the right foot courses behind the left knee, lifting high the right knee tucked in, drawing an arc, stomp the right foot downward to the right and form KIBA-DACHI. At the same time, bring both forearms together in front of the chin raising them in front of the face, with the feeling of squeezing the elbows together, back of the fists facing forward, then bring both forearms together to the right, with the feeling of drawing an arc towards the right. The right fist ends up at the side of the right shoulder with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing upwards. The left fist ends up in front of the right side of the nipple line, and the left forearm ends up horizontal, back of the fist facing upwards.

MIGI-ZENWAN-MIGI-SOKUMEN-CHUDAN-UKE, HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.



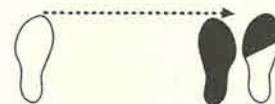
3 THIRD MOVEMENT

HIDARI-ASHI-MAE-KOSA
MIGI-ZENWAN-SHOMEN-GEDAN-KENSEI
HIDARI-TE-KOKO-MIGI-HIJI-YOKO

Keeping the right foot position unchanged, cross with stealth, the left foot over the right foot, with all toes aligned together and form HIDARI-ASHI-MAE-KOSA. Keep looking to the right, bring the right forearm in front of the lower part of the abdomen (SHOMEN-GEDAN), extending the right arm, with the back of the right fist facing downwards. At the same time, open the left fist, extend the four fingers and keeping them together, with the back of the hand facing upwards, and supporting the left side of the right elbow with the extended four fingers of the left hand, thumb placed underneath the elbow, the hand forming the shape of a C (KOKO), and with the feeling of entrapping the elbow with the hand. The left hand position is approximately under the right side of the nipple line, and the left forearm should be parallel to the chest. MIGI-ZENWAN-SHOMEN-GEDAN-KENSEI, HIDARI-TE-KOKO-MIGI-HIJI-YOKO should be executed at the end of these movements.

Note: When the right forearm is brought downwards in front of the abdomen, and the left foot is crossing over the right foot, this must be done simultaneously.

Reference Point: When blocking the opponent's attack from the right side, anticipate that the attack could be coming also from the front, block with the right hand, but look to the right ready for an attack from that side. (KARATE-DO KYOHAN)



4 FOURTH MOVEMENT

KIBA-DACHI
MIGI-ZENWAN-MIGI-SOKUMEN-GEDAN-UKE

Keeping the left foot position unchanged, slide the right foot to the right and form KIBA-DACHI. At the same time, keeping the same left hand position, bring the right forearm to the right side of the lower part of the abdomen (GEDAN) with the feeling of firmly pushing the right elbow away towards the right with the palm of the left hand, back of the right fist facing downwards. MIGI-ZENWAN-MIGI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.

Reference Point: As the opponent attack from the right side with a chest level (CHUDAN) attack, block with the right wrist, pushing the attack to the side. (KARATE-DO KYOHAN)

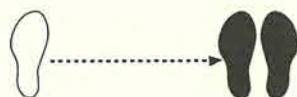


5 FIFTH MOVEMENT

KAO-HIDARI-MUKE
HEISOKU-DACHI
RYOZENWAN-SUIHEI-RYOKEN-CHICHI-SHITA

Keeping the right foot position unchanged, bring the left foot alongside the right foot and form HEISOKU-DACHI. At the same time, look to the left and raise both elbows on each side of the body, keeping them parallel to the floor, until both fists end up under the nipple line, with the back of both fists facing upwards. RYOZENWAN-SUIHEI-RYOKEN-CHICHI-SHITA should be executed at the end of these movements.

Note: Face, hands and feet should be moving slowly, with stealth.



6 SIXTH MOVEMENT

HIDARI-ASHI-FUMIKOMI
KIBA-DACHI
HIDARI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UKE
MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

Keeping the right foot position unchanged, lifting high the left knee tucked in, drawing an arc, stomp down to the left and form KIBA-DACHI. At the same time, bring both forearms together in front of the chin raising them in front of the face, with the feeling of squeezing the elbows together, back of the fists facing forward, then bring both forearms together to the left, with the feeling of drawing an arc towards the left. The left fist ends up at the side of the left shoulder with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing upwards. The right fist ends up in front of the left side of the nipple line, and the right forearm ends up horizontal, back of the fist facing upwards. HIDARI-ZENWAN-HIDARI-SOKUMEN-CHUDAN-UKE, MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE, should be executed at the end of these movements.



7 SEVENTH MOVEMENT

MIGI-ASHI-MAE-KOSA
HIDARI-ZENWAN-SHOMEN-GEDAN-KENSEI
MIGI-TE-KOKO-HIDARI-HIJI-YOKO

Keeping the left foot position unchanged, cross with stealth, the right foot over the left foot, with all toes aligned together and form MIGI-ASHI-MAE-KOSA. Keep looking to the left, bring the left forearm in front of the lower part of the abdomen (SHOMEN-GEDAN), extending the left arm, with the back of the left fist facing downwards. At the same time, open the right fist, extend the four fingers and keeping them together, with the back of the hand facing upwards, and supporting the right side of the left elbow with the extended four fingers of the right hand, thumb placed underneath the elbow, the hand forming the shape of a C (KOKO), and with the feeling of entrapping the elbow with the hand. The right hand position is approximately under the left side of the nipple line, and the right forearm should be parallel to the chest. HIDARI-ZENWAN-SHOMEN-GEDAN-KENSEI, MIGI-TE-KOKO-HIDARI-HIJI-YOKO should be executed at the end of these movements.

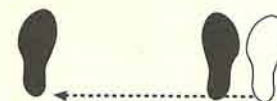
Note: When the left forearm is brought downwards in front of the abdomen, and the right foot is crossing over the left foot, this must be done simultaneously.



8 EIGHTH MOVEMENT

KIBA-DACHI
HIDARI-ZENWAN-HIDARI-SOKUMEN-GEDAN-UKE

Keeping the right foot position unchanged, slide the left foot to the left and form KIBA-DACHI. At the same time, keeping the same right hand position, bring the left forearm to the left side of the lower part of the abdomen (GEDAN) with the feeling of firmly pushing the left elbow away towards the left with the palm of the right hand, back of the left fist facing downwards. HIDARI-ZENWAN-HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



9 NINTH MOVEMENT

KAO-MIGI-MUKE
KIBA-DACHI
SASHO-UKEN-HIDARI-KOSHI

Keeping the stance unchanged, look to the right, and at the same time, open the left fist, pulling it at the left hip with the back of the hand facing to the left, and place the right fist on the palm of the left hand, with the back of the right fist facing forward. SASHO-UKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: Quickly look to the right and execute this movement.

10 TENTH MOVEMENT

KIBA-DACHI

MIGI-SOKUMEN-SASHO-SOEDE-MIGI-CHUDAN-UCHI-UKE

Keeping the stance unchanged, move both arms simultaneously, the right fist drawing an arc until it reaches the front of the right shoulder, with the back of the fist facing forward, and the left hand on the inner aspect of the right forearm, with the fingertip of the middle finger touching the inner aspect of the right wrist. The right elbow is bent at a right angle and ends up at a distance of one fist and a half away from the right side of the body. MIGI-SOKUMEN-SASHO-SOEDE-MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: Do not separate both hands during these movements.

11 ELEVENTH MOVEMENT

KAO-SHOMEN-MUKE

HIDARI-ASHI-DACHI

UKEN-MIGI-KOSHI

MIGI-ASHI-FUMIKOMI

KIBA-DACHI

MIGI-MAE-ENPI

- (1) Keeping the left foot position unchanged, look to the front. Simultaneously, lifting high the right knee tucked in, pulling the right fist back toward the right hip, brushing the right forearm against the right side of the body, while the palm of the left hand, brushing against the outer aspect of the right fist ends up in front of the fist, with the back of the right fist facing downwards and the back of the left hand facing forward.
- (2) Stomp down the right foot to where its previous position was, and form KIBA-DACHI. At the same time, keeping the hands unchanged, brushing the right forearm against the right side of the body, the right elbow moving toward the chest level (CHUDAN),

the fist turning inwards as the elbow moves toward the target, twisting the upper body to the left, with the back of the right fist facing upwards, and the left hand ends up in front of the solar plexus (SUIGETSU). HIDARI-ASHI-DACHI, UKEN-MIGI-KOSHI, MIGI-ASHI-FUMIKOMI, MIGI-MAE-ENPI should be executed at the end of these movements.

Note: Tucking in the right knee and pulling both hands toward the right hip should be executed simultaneously, and the right foot stomping and the right elbow strike (ENPI) should be executed simultaneously.

Reference Point: While the right foot is stomping on either of the opponent's foot, execute a right elbow strike (ENPI) to the opponent's solar plexus (SUIGETSU). (KARATE-DO KYOHAN)

12 TWELFTH MOVEMENT

KAO-MIGI-MUKE

KIBA-DACHI

MIGI-SOKUMEN-MIGI-CHUDAN-TSUKAMI-UKE

SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, look to the right, opening the right fist and forming a wide C (KOKO), drawing a vertical arc and bring the right hand to the right side of the right shoulder, back of the hand facing upwards. The right arm is slightly bent and the C shaped hand (KOKO) is towards the right, with the feeling of grabbing the wrist of a chest level (CHUDAN) attack and pulling it toward the body, while keeping the underside of the right arm tight. At the same time, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. MIGI-SOKUMEN-MIGI-CHUDAN-TSUKAMI-UKE, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

13 THIRTEENTH MOVEMENT

KIBA-DACHI

UKEN-MIGI-KOSHI

SAKEN-KAGI-ZUKI

Keeping the stance unchanged, make a fist with the right hand and pull it toward the right hip, turning the fist outward, back of the fist facing downwards, with the feeling of grabbing and twisting the arm of an opponent. At the same time, bring the left fist forward with the left forearm brushing against the left side of the body then changing direction to the right, the elbow bent at a right angle and turning the left fist inward. The left forearm ends up in front of the solar plexus (SUIGETSU), with the back of the fist facing upwards. The left forearm should be parallel

to the chest at a distance of approximately two fists apart. The left fist is even with the right side of the body, and slightly lower than the elbow. UKEN-MIGI-KOSHI, SAKEN-KAGI-ZUKI should be executed at the end of these movements.

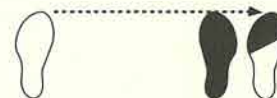
Note: Strongly pull the right fist, tightening the underside of the left arm, the left elbow and the left wrist.

14 FOURTEENTH MOVEMENT

HIDARI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the right foot position unchanged, maintain the low level of the hips, and cross with stealth the left foot over the right foot, with the toes aligned. HIDARI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: This movement should be done slowly.

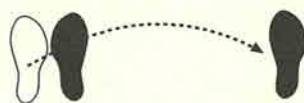


15 FIFTEENTH MOVEMENT

KAO-SHOMEN-MUKE
MIGI-ASHI-FUMIKOMI
KIBA-DACHI
HIDARI-CHUDAN-UCHI-UKE

Keeping the left foot position unchanged, shift the weight on the left leg, and bring out the right foot from behind the left knee, lifting high the right knee tucked in, and drawing an arc, stomp down to the right and form KIBA-DACHI. At the same time, look in the direction of the front (SHOMEN), and with the left elbow kept in position, raise the left forearm, bringing the left fist in front of the left shoulder. The left elbow is bent at a right angle and positioned at a distance of one fist and a half away from the left side of the body, with the back of the fist facing forward. HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: Looking, blocking and stomping should be executed together.



16 SIXTEENTH MOVEMENT

KIBA-DACHI
MIGI-HAIWAN-JODAN-UCHINAGASHI-UKE
HIDARI-GEDAN-UKE
MIGI-URAKEN-JODAN-UCHI
HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE
KIAI

1. Keeping the stance unchanged, move the right fist from downwards in front of the body, circling outside the left elbow, and passing in front of the chin, ending up beside the right ear, with the back of the fist facing outwards, to the right. At the same time, bring the left fist to the front of the right shoulder, passing inside the right elbow with the left forearm in front of the left side of the body, and the left elbow positioned at a distance of one fist and a half away from the left side of the body, back of the left fist facing upwards. Both fists cross in front of the chest. There should be a feeling of both fists prying each other apart. MIGI-HAIWAN-JODAN-UCHINAGASHI-UKE, HIDARI-GEDAN-UKE should be executed at the end of these movements.
2. Immediately, strike with the back of the right fist, the area just above the upper lip (JINCHU), while the back of the left fist touches the underside of the right elbow, with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-URAKEN-JODAN-UCHI, HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.

17 SEVENTEENTH MOVEMENT

KAO-HIDARI-MUKE
KIBA-DACHI
USHO-SAKEN-MIGI-KOSHI

Keeping the stance unchanged, look to the left, and at the same time, open the right fist, pulling it at the right hip with the back of the hand facing outwards, and place the left fist on the palm of the right hand, with the back of the left fist facing forward. USHO-SAKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: Quickly look to the left and execute this movement.

18 EIGHTEENTH MOVEMENT

KIBA-DACHI
HIDARI-SOKUMEN-USHO-SOEDE-HIDARI-CHUDAN-UCHI-UKE

Keeping the stance unchanged, move both arms simultaneously, the left fist drawing an arc until it reaches the front of the left shoulder, with the back of the fist facing forward, and the right hand on the inner aspect of the left forearm, with the fingertip of the middle finger touching the inner aspect of the left wrist. The left elbow is bent at a right angle and ends up at a distance of one fist and a half away from the left side of the body. HIDARI-SOKUMEN-USHO-SOEDE-HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: Do not separate both hands during these movements.

19 NINETEENTH MOVEMENT

KAO-SHOMEN-MUKE
MIGI-ASHI-DACHI
SAKEN-HIDARI-KOSHI
HIDARI-ASHI-FUMIKOMI
KIBA-DACHI
HIDARI-MAE-ENPI

- (1) Keeping the right foot position unchanged, look to the front (SHOMEN). Simultaneously, lifting high the left knee tucked in, pulling the left fist back toward the left hip, brushing the left forearm against the left side of the body, while the palm of the right hand, brushing against the outer aspect of the left fist ends up in front of the fist, with the back of the left fist facing downwards and the back of the right hand facing forward.
- (2) Stomp down the left foot to where its previous position was, and form KIBA-DACHI. At the same time, keeping the hands unchanged, brushing the left forearm against the left side of the body, the left elbow moving toward the chest level (CHUDAN), the fist turning inwards as the elbow moves toward the target, twisting the upper body to the right, with the back of the left fist facing upwards, and the right hand ends up in front of the solar plexus (SUIGETSU). MIGI-ASHI-DACHI, SAKEN-HIDARI-KOSHI, HIDARI-ASHI-FUMIKOMI, HIDARI-MAE-ENPI should be executed at the end of these movements.

Note: Tucking in the left knee and pulling both hands towards the left hip should be executed at the same time, and the left foot stomping and the left elbow strike (ENPI) should be executed simultaneously.

20 TWENTIETH MOVEMENT

KAO-HIDARI-MUKE

KIBA-DACHI

HIDARI-SOKUMEN-HIDARI-CHUDAN-TSUKAMI-UKE

UKEN-MIGI-KOSHI

Keeping the stance unchanged, look to the left, opening the left fist and forming a wide C (KOKO), drawing a vertical arc and bring the left hand to the left side of the left shoulder, back of the hand facing upwards. The left arm is slightly bent and the C shaped hand (KOKO) is towards the left, with the feeling of grabbing the wrist of a chest level (CHUDAN) attack and pulling it towards the body, while keeping the underside of the left arm tight. At the same time, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. HIDARI-SOKUMEN-HIDARI-CHUDAN-TSUKAMI-UKE, UKEN-MIGI-KOSHI should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

21 TWENTY-FIRST MOVEMENT

KIBA-DACHI

SAKEN-HIDARI-KOSHI

UKEN-KAGI-ZUKI

Keeping the stance unchanged, make a fist with the left hand and pull it toward the left hip, turning the fist outward, back of the fist facing downwards, with the feeling of grabbing and twisting the arm of an opponent. At the same time, bring the right fist forward with the right forearm brushing against the right side of the body then changing direction to the left, the elbow bent at a right angle and turning the right fist inward. The right forearm ends up in front of the solar plexus (SUIGETSU), with the back of the fist facing upwards. The right forearm should be parallel to the chest at a distance of approximately two fists apart. The right fist is even with the left side of the body, and slightly lower than the elbow. SAKEN-HIDARI-KOSHI, UKEN-KAGI-ZUKI should be executed at the end of these movements.

Note: Strongly pull the left fist, tightening the underside of the right arm, the right elbow and the right wrist.

22 TWENTY-SECOND MOVEMENT

MIGI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the left foot position unchanged, maintain the low level of the hips, and cross with stealth the right foot over the left foot, with the toes aligned. MIGI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: This movement should be done slowly.

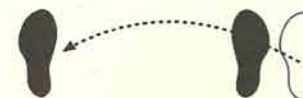


23 TWENTY-THIRD MOVEMENT

KAO-SHOMEN-MUKE HIDARI-ASHI-FUMIKOMI KIBA-DACHI MIGI-CHUDAN-UCHI-UKE

Keeping the right foot position unchanged, shift the weight on the right leg, and bring out the left foot from behind the right knee, lifting high the left knee tucked in, and drawing an arc, stomp down to the left and form KIBA-DACHI. At the same time, look in the direction of the front (SHOMEN), and with the right elbow kept in position, raise the right forearm, bringing the right fist in front of the right shoulder. The right elbow is bent at a right angle and positioned at a distance of one fist and a half away from the right side of the body, with the back of the fist facing forward. MIGI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: Looking, blocking and stomping should be executed together.



24 TWENTY-FOURTH MOVEMENT

KIBA-DACHI

HIDARI-HAIWAN-JODAN-UCHINAGASHI-UKE

MIGI-GEDAN-UKE

HIDARI-URAKEN-JODAN-UCHI

MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

KIAI

1. Keeping the stance unchanged, move the left fist from downwards in front of the body, circling outside the right elbow, and passing in front of the chin, ending up beside the left ear, with the back of the fist facing outwards, to the left. At the same time, bring the right fist to the front of the left shoulder, passing inside the left elbow with the right forearm in front of the right side of the body, and the right elbow positioned at a distance of one fist and a half away from the right side of the body, back of the right fist facing upwards. Both fists cross in front of the chest. There should be a feeling of both fists prying each other apart. HIDARI-HAIWAN-JODAN-UCHINAGASHI-UKE, MIGI-GEDAN-UKE should be executed at the end of these movements.
2. Immediately, strike with the back of the left fist, the area just above the upper lip (JINCHU), while the back of the right fist touches the underside of the left elbow, with the back of the fist facing upwards. KIAI at the end of this movement. HIDARI-URAKEN-JODAN-UCHI, MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.

NAORE

HACHIJI-DACHI

RYOKEN-DAITAI-MAE

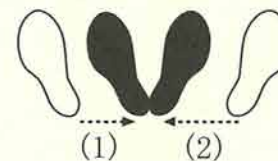
As the left foot remains in place, the right foot moves back, returning to YOI position.



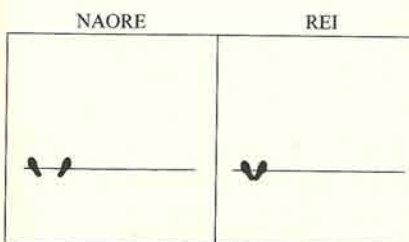
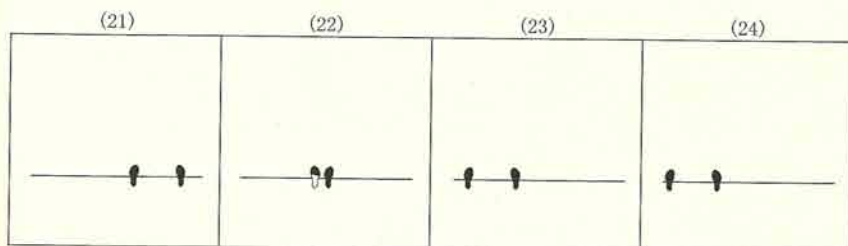
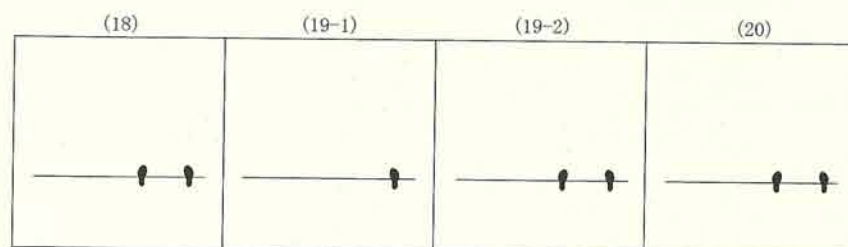
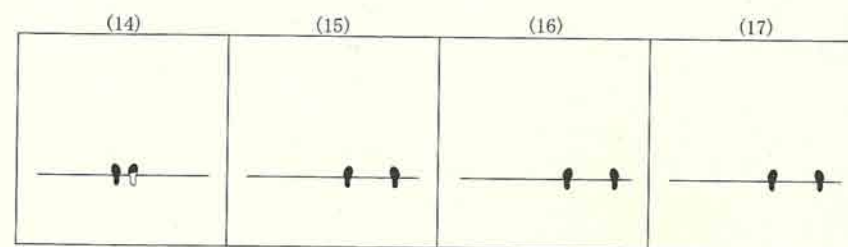
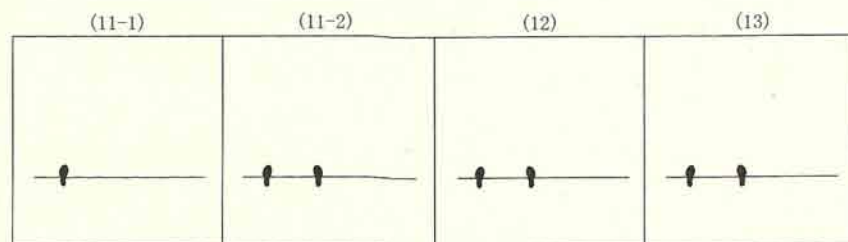
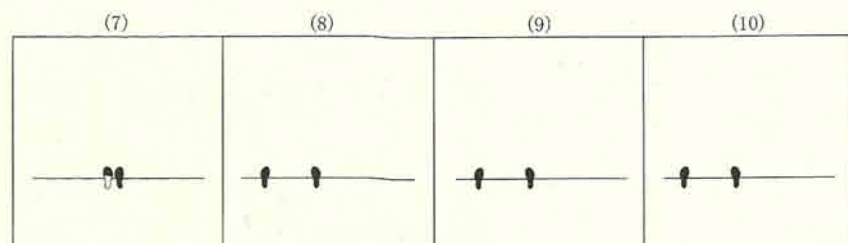
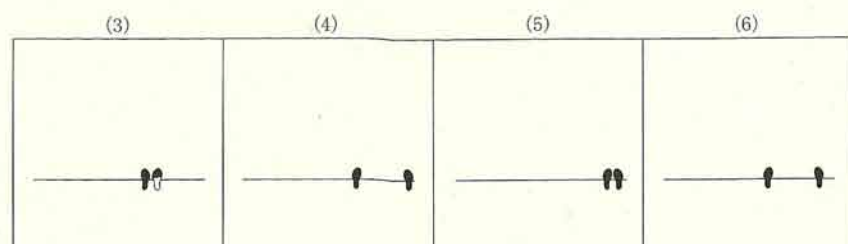
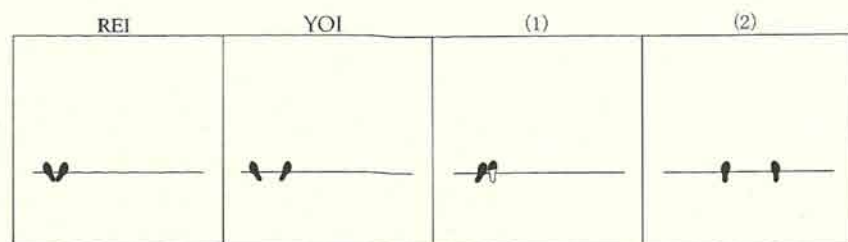
REI

MUSUBI-DACHI

Placing both hands on each side of the body, simultaneously, move the left leg first, then the right leg to form MUSUBI-DACHI, and bow forward.



TEKKI NIDAN



TEKKI SANDAN (36 movements)

REI

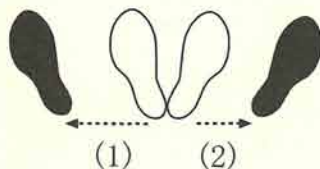
MUSUBI-DACHI

YOI

HACHIJI-DACHI

RYO-KEN-DAITAI-MAE

Bow forward in MUSUBI-DACHI. Move the left leg first and then the right to make HACHIJI-DACHI. At the same time, make fists with both hands and place them in front of the thighs with the back of the fists facing forward.



1 FIRST MOVEMENT

KIBA-DACHI

HIDARI-CHUDAN-UCHI-UKE

Keeping the left foot position unchanged, slide the right foot to the right and form KIBA-DACHI. At the same time, cross both forearms in front of the abdomen with the right forearm over the left forearm, back of both fists facing upwards. The left fist, from in front of the right hip, moves in front of the left shoulder, circling outside the right forearm

with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. Simultaneously, pull back the right fist, turning it outward and brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. There should be the feeling of both fists prying each other apart. HIDARI-CHUDAN UCHI-UKE should be executed at the end of these movements.



2 SECOND MOVEMENT

KIBA-DACHI

MIGI-CHUDAN-UCHI-UKE

HIDARI-GEDAN-UCHI-UKE

Keeping the stance unchanged, bring the right fist to the outside of the left elbow, and in a circular motion raise the right forearm until the right fist reaches the front of the right shoulder, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. At the same time, place the left fist in front of the right shoulder and bring the left forearm in front of the left side of the body, passing to the inside of the right elbow. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with the feeling of both fists prying each other apart. MIGI-CHUDAN-UCHI-UKE, HIDARI-GEDAN-UCHI-UKE should be executed at the end of these movements.

3 THIRD MOVEMENT

KIBA-DACHI
HIDARI-ZENWAN-CHUDAN-OSAE-UKE
MIGI-ZENWAN-CHUDAN-UCHIOTOSHI

Keeping the stance unchanged, bring the left forearm parallel to the floor and in front of the chest.

At the same time, in a downward motion to the left, bring the right forearm to rest on top of the left forearm, with the back of the left fist facing upwards, and the back of the right fist facing forward. HIDARI-ZENWAN-CHUDAN-OSAE-UKE, MIGI-ZENWAN-CHUDAN-UCHIOTOSHI should be executed at the end of these movements.

Reference Point: The opponent's two fist attack is countered by pushing down the left hand with the left hand and blocking the opponent's right hand with the right wrist. (KARATE-DO KYOHAN)

4 FOURTH MOVEMENT

KIBA-DACHI
MIGI-HAIWAN-JODAN-UCHINAGASHI-UKE

Keeping the stance and the left forearm position unchanged, pull back the right fist to the side of the right ear, passing in front of the chin, with the back of the right fist facing outwards. MIGI-HAIWAN-JODAN-UCHINAGASHI-UKE should be executed at the end of these movements.

5 FIFTH MOVEMENT

KIBA-DACHI
MIGI-URAKEN-JODAN-UCHI

Keeping the stance and the left forearm position unchanged, strike with the back of the right fist the area just above the upper lip (JINCHU), while the back of the left fist is touching the underside of the right elbow. MIGI-URAKEN-JODAN-UCHI should be executed at the end of these movements.

Note: The third, the fourth and the fifth movements should be done quickly, in a continuous motion.

6 SIXTH MOVEMENT

KIBA-DACHI
UKEN-MIGI-KOSHI
SASHO-UKEN-UE

Keeping the stance unchanged, pull back the right fist, brushing the right forearm against the right side of the body until the fist reaches the right hip, with the back of the fist facing downwards. At the same time, open the left fist, extending the four fingers kept tightly together, and the thumb bent firmly under the hand, place the palm of the left hand on top of the right fist.

7 SEVENTH MOVEMENT

KIBA-DACHI
UKEN-CHUDAN-ZUKI
HIDARI-TE-KOKO-MIGI-HIJI-YOKO

Keeping the stance unchanged, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. At the same time, the right forearm brushes against the palm of the left hand and ends at the right elbow, with the feeling of entrapping the right elbow with the left C shaped hand (KOKO). UKEN-CHUDAN-ZUKI, HIDARI-TE-KOKO-MIGI-HIJI-YOKO should be executed at the end of these movements.

Note: The sixth and the seventh movements should be done quickly.

8 EIGHTH MOVEMENT

KIBA-DACHI
KAO-MIGI-MUKE
MIGI-ZENWAN-HINERI

Keeping the stance and the left hand position unchanged, look to the right and at the same time, letting go of the right elbow and using it as the pivot point, turn the right forearm outwards, with the back of the right fist facing downwards. KAO-MIGI-MUKE, MIGI-ZENWAN-HINERI should be executed at the end of these movements.

Note: Look quickly and immediately execute this movement powerfully.

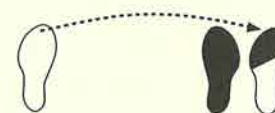
Meaning Point: As the right wrist is held by the opponent, with a twisting motion, break the hold.

9 NINTH MOVEMENT

HIDARI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the right foot position unchanged, maintain the low level of the hips, and cross with stealth the left foot over the right foot, with the toes aligned. HIDARI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: This movement should be done slowly.



10 TENTH MOVEMENT

KIBA-DACHI

MIGI-ZENWAN-MIGI-SOKUMEN-GEDAN-UKE

Keeping the left foot position unchanged, slide the right foot to the right and form KIBA-DACHI. At the same time, keeping the same left hand position, bring the right forearm to the right side of the lower part of the abdomen (GEDAN) with the feeling of firmly pushing the right elbow away towards the right with the palm of the left hand, back of the right fist facing downward. MIGI-ZENWAN-MIGI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



11 ELEVENTH MOVEMENT

KIBA-DACHI

MIGI-ZENWAN-MIGI-SOKUMEN-GEDAN-FURISUTE

Keeping the stance and the left hand position unchanged, turn the right fist counter-clockwise, with the back of the fist facing upwards, and using the right shoulder as a pivot point, in a large circular motion bring the right fist from in front of the left side of the body to in front of the forehead, returning to its initial position, with the back of the right fist facing upwards. MIGI-ZENWAN-MIGI-SOKUMEN-GEDAN-FURISUTE should be executed at the end of these movements.

Note: Avoid unnecessary upper body motions.

Reference Point: With a hooking motion, deflect to the side, using the inner aspect of the right wrist, the opponent's kick aimed at the right side of the body. (KARATE-DO KYOHAN)

12 TWELFTH MOVEMENT

KIBA-DACHI

KAO-SHOMEN-MUKE

UKEN-MIGI-KOSHI

SASHO-UKEN-UE

Keeping the stance unchanged, pull back the right fist to the right side of the hip, with the back of the fist facing downwards, and at the same time, place the palm of the left hand on top of the right fist. Look to the front (SHOMEN).

Note: Quickly look to the front, in a ready position.

13 THIRTEENTH MOVEMENT

KIBA-DACHI
UKEN-CHUDAN-ZUKI
HIDARI-TE-KOKO-MIGI-HIJI-YOKO

Keeping the stance unchanged, the right fist moves toward the chest level (CHUDAN), brushing the right forearm against the right side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. At the same time, the right forearm brushes against the palm of the left hand and ends at the right elbow, with the feeling of entrapping the right elbow with the left C shaped hand (KOKO). UKEN-CHUDAN-ZUKI, HIDARI-TE-KOKO-MIGI-HIJI-YOKO should be executed at the end of these movements.

Note: The twelfth and the thirteenth movements should be done quickly.

14 FOURTEENTH MOVEMENT

KIBA-DACHI
MIGI-CHUDAN-UCHI-UKE
HIDARI-GEDAN-UKE

Keeping the stance unchanged, bring the right fist to the outside of the left elbow, and in a circular motion raise the right forearm until the right fist reaches the front of the right shoulder, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. At the same time, place the left fist in front of the right shoulder and bring the left forearm in front of the left side of the body, passing to the inside of the right elbow. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with the feeling of both fists prying each other apart. MIGI-CHUDAN-UCHI-UKE, HIDARI-GEDAN-UKE should be executed at the end of these movements.

15 FIFTEENTH MOVEMENT

KIBA-DACHI
HIDARI-CHUDAN-UCHI-UKE
MIGI-GEDAN-UKE

Keeping the stance unchanged, bring the left fist to the outside of the right elbow, and in a circular motion raise the left forearm until the left fist reaches the front of the left shoulder, with the left elbow bent at a right angle and at a distance of one fist and a half away from the left side of the body, back of the fist facing forward. At the same time, place the right fist in front of the left shoulder and bring the right forearm in front of the right side of the body, passing to the inside of the left elbow. The right elbow ends up at a distance of one fist and a half away from the right side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with the feeling of both fists prying each other apart. HIDARI-CHUDAN-UCHI-UKE, MIGI-GEDAN-UKE should be executed at the end of these movements.

16 SIXTEENTH MOVEMENT

KIBA-DACHI

HIDARI-HAIWAN-JODAN-UCHINAGASHI-UKE

HIDARI-URAKEN-JODAN-UCHI

MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

KIAI

1. Keeping the stance and the right fist position unchanged, pull the left fist toward the side of the left ear, with the back of the fist facing outwards. HIDARI-HAIWAN-JODAN-UCHINAGASHI-UKE should be executed at the end of these movements.
2. Immediately, strike with the back of the left fist, the area just above the upper lip (JINCHU), while the back of the right fist touches the underside of the left elbow, with the back of the fist facing upwards. KIAI at the end of this movement. HIDARI-URAKEN-JODAN-UCHI MIGI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.

Note: The fifteenth and the sixteenth movements should be done quickly, in a continuous motion.

17 SEVENTEENTH MOVEMENT

KIBA-DACHI

KAO-HIDARI-MUKE

Keeping the stance and the upper body position unchanged, look to the left.

Note: Quickly look to the left.

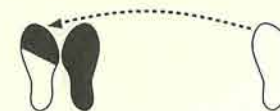
18 EIGHTEENTH MOVEMENT

MIGI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the left foot position unchanged, maintain the low level of the hips, and cross with stealth the right foot over the left foot, with the toes aligned.

MIGI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: This movement should be done slowly.



19 NINETEENTH MOVEMENT

HIDARI-ASHI-FUMIKOMI
KIBA-DACHI
KAO-SHOMEN-MUKE

Keeping the right foot position unchanged, shift the weight on the right leg, and bring out the left foot from behind the right knee, lifting high the left knee tucked in, and drawing an arc, stomp down to the left and form KIBA-DACHI. At the same time, look in the direction of the front (SHOMEN).



20 TWENTIETH MOVEMENT

KIBA-DACHI
HIDARI-ZENWAN-CHUDAN-UCHIOTOSHI

Keeping the stance and the right forearm position unchanged, in a downward motion, bring the left forearm to the right with the back of the left fist facing forward. HIDARI-ZENWAN-CHUDAN-UCHIOTOSHI should be executed at the end of these movements.

21 TWENTY-FIRST MOVEMENT

KIBA-DACHI
HIDARI-HAIWAN-JODAN-UCHINAGASHI-UKE

Keeping the stance and the right forearm position unchanged, pull back the left fist to the side of the left ear, passing in front of the chin, with the back of the left fist facing outwards. HIDARI-HAIWAN-JODAN-UCHINAGASHI-UKE should be executed at the end of these movements.

22 TWENTY-SECOND MOVEMENT

KIBA-DACHI
HIDARI-URAKEN-JODAN-UCHI

Keeping the stance and the right forearm position unchanged, strike with the back of the left fist the area just above the upper lip (JINCHU), while the back of the right fist is touching the underside of the left elbow. HIDARI-URAKEN-JODAN-UCHI should be executed at the end of these movements.

Note: The twentieth, the twenty-first and the twenty-second movements should be done quickly, in a continuous motion.

23 TWENTY-THIRD MOVEMENT

KIBA-DACHI
SAKEN-HIDARI-KOSHI
USHO-SAKEN-UE

Keeping the stance unchanged, pull back the left fist, brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. At the same time, open the

right fist, extending the four fingers kept tightly together, and the thumb bent firmly under the hand, place the palm of the right hand on top of the left fist. SAKEN-HIDARI-KOSHI, USHO-SAKEN-UE should be executed at the end of these movements.

24 TWENTY-FOURTH MOVEMENT

KIBA-DACHI

SAKEN-CHUDAN-ZUKI

MIGI-TE-KOKO-HIDARI-HIJI-YOKO

Keeping the stance unchanged, the left fist moves toward the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. At the same time, the left forearm brushes against the palm of the right hand and ends at the left elbow, with the feeling of entrapping the left elbow with the right C shaped hand (KOKO). SAKEN-CHUDAN-ZUKI, MIGI-TE-KOKO-HIDARI-HIJI-YOKO should be executed at the end of these movements.

Note: The twenty-third and the twenty-fourth movements should be done quickly.

25 TWENTY-FIFTH MOVEMENT

KIBA-DACHI

KAO-HIDARI-MUKE

HIDARI-ZENWAN-HINERI

Keeping the stance and the right hand position unchanged, look to the left and at the same time, letting go of the left elbow and using it as the pivot point, turn the left forearm outwards, with the back of the left fist facing downwards. KAO-HIDARI-MUKE, HIDARI-ZENWAN-HINERI should be executed at the end of these movements.

Note: Look quickly and immediately execute this movement powerfully.

26 TWENTY-SIXTH MOVEMENT

MIGI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the left foot position unchanged, maintain the low level of the hips, and cross with stealth the right foot over the left foot, with the toes aligned.

MIGI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: This movement should be done slowly.

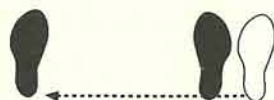


27 TWENTY-SEVENTH MOVEMENT

KIBA-DACHI

HIDARI-ZENWAN-HIDARI-SOKUMEN-GEDAN-UKE

Keeping the right foot position unchanged, slide the left foot to the left and form KIBA-DACHI. At the same time, keeping the same right hand position, bring the left forearm to the left side of the lower part of the abdomen (GEDAN) with the feeling of firmly pushing the left elbow away towards the left with the palm of the right hand, back of the left fist facing downward. HIDARI-ZENWAN-HIDARI-SOKUMEN-GEDAN-UKE should be executed at the end of these movements.



28 TWENTY-EIGHTH MOVEMENT

KIBA-DACHI

HIDARI-ZENWAN-HIDARI-SOKUMEN-GEDAN-FURISUTE

Keeping the stance and the right hand position unchanged, turn the left fist clockwise, with the back of the fist facing upwards, and using the left shoulder as a pivot point, in a large circular motion bring the left fist from in front of the right side of the body to in front of the forehead, returning to its initial position, with the back of the left fist facing upwards. HIDARI-ZENWAN-HIDARI-SOKUMEN-GEDAN-FURISUTE should be executed at the end of these movements.

Note: Avoid unnecessary upper body motions.

29 TWENTY-NINTH MOVEMENT

KIBA-DACHI

KAO-SHOMEN-MUKE

SAKEN-HIDARI-KOSHI

USHO-SAKEN-UE

Keeping the stance unchanged, pull back the left fist to the left side of the hip, with the back of the fist facing downwards, and at the same time, place the palm of the right hand on top of the left fist. Look to the front (SHOMEN).

Note: Quickly look to the front, in a ready position.

30 THIRTIETH MOVEMENT

KIBA-DACHI

SAKEN-CHUDAN-ZUKI

MIGI-TE-KOKO-HIDARI-HIJI-YOKO

Keeping the stance unchanged, the left fist moves toward the chest level (CHUDAN), brushing the left forearm against the left side of the body, the fist turning inwards as it moves toward the target and ends with the back of the fist facing upwards. At the same time, the left forearm brushes against the palm of the right hand and ends at the left elbow, with the feeling of entrapping the left elbow with the right C shaped hand (KOKO). SAKEN-CHUDAN-ZUKI, MIGI-TE-KOKO-HIDARI-HIJI-YOKO should be executed at the end of these movements.

Note: The twenty-ninth and the thirtieth movement should be done quickly.

31 THIRTY-FIRST MOVEMENT

KIBA-DACHI

KAO-MIGI-MUKE

MIGI-SOKUMEN-MIGI-CHUDAN-TSUKAMI-UKE

SAKEN-HIDARI-KOSHI

Keeping the stance unchanged, look to the right, opening the right fist and forming a wide C (KOKO), drawing a vertical arc and bring the right hand to the right side of the right shoulder, back of the hand facing upwards. The right arm is slightly bent and the C shaped hand (KOKO) is towards the right, with the feeling of grabbing the wrist of a chest level (CHUDAN) attack and pulling it toward the body, while keeping the underside of the right arm tight. At the same time, pull back the left fist, turning it outward and brushing the left forearm against the left side of the body until the fist reaches the left hip, with the back of the fist facing downwards. MIGI-SOKUMEN-MIGI-CHUDAN-TSUKAMI-UKE, SAKEN-HIDARI-KOSHI should be executed at the end of these movements.

Note: This movement should be done slowly and powerfully.

32 THIRTY-SECOND MOVEMENT

KIBA-DACHI

UKEN-MIGI-KOSHI

SAKEN-KAGI-ZUKI

Keeping the stance unchanged, make a fist with the right hand and pull it toward the right hip, turning the fist outward, with the feeling of grabbing and twisting the arm of an opponent. At the same time, bring the left fist forward with the left forearm brushing against the left side of the body then changing direction to the right, the elbow bent at a right angle and turning the left fist inward. The left forearm ends up in front of the solar plexus (SUIGETSU), with the back of the fist facing upwards. The left forearm should be parallel to the chest at a distance of approximately two fists apart. The left fist is even with the right side of the body, and slightly lower than the elbow. UKEN-MIGI-KOSHI. SAKEN-KAGI-ZUKI should be executed at the end of these movements.

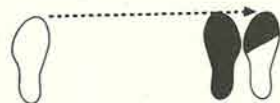
Note: Strongly pull the right fist, tensing the underside of the left arm, the left elbow and the left wrist.

33 THIRTY-THIRD MOVEMENT

HIDARI-ASHI-MAE-KOSA

Keeping the upper body, the direction of the upper body, and the right foot position unchanged, maintain the low level of the hips, and cross with stealth the left foot over the right foot, with the toes aligned. HIDARI-ASHI-MAE-KOSA should be executed at the end of these movements.

Note: This movement should be done slowly.

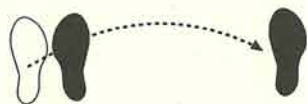


34 THIRTY-FOURTH MOVEMENT

KAO-SHOMEN-MUKE
MIGI-ASHI-FUMIKOMI
KIBA-DACHI
HIDARI-CHUDAN-UCHI-UKE

Keeping the left foot position unchanged, shift the weight on the left leg, and bring out the right foot from behind the left knee, lifting high the right knee tucked in, and drawing an arc, stomp down to the right and form KIBA-DACHI. At the same time, look in the direction of the front (SHOMEN), and with the left elbow kept in position, raise the left forearm, bringing the left fist in front of the left shoulder. The left elbow is bent at a right angle and positioned at a distance of one fist and a half away from the left side of the body, with the back of the fist facing forward. HIDARI-CHUDAN-UCHI-UKE should be executed at the end of these movements.

Note: Looking, blocking and stomping should be executed together.



35 THIRTY-FIFTH MOVEMENT

KIBA-DACHI
MIGI-CHUDAN-UCHI-UKE
HIDARI-GEDAN-UCKE

Keeping the stance unchanged, bring the right fist to the outside of the left elbow, and in a circular motion raise the right forearm until the right fist reaches the front of the right shoulder, with the right elbow bent at a right angle and at a distance of one fist and a half away from the right side of the body, back of the fist facing forward. At the same time, place the left fist in front of the right shoulder and bring the left forearm in front of the left side of the body, passing to the inside of the right elbow. The left elbow ends up at a distance of one fist and a half away from the left side of the body, with the back of the fist facing upwards. Both fists move simultaneously, crossing in front of the chest and blocking with the feeling of both fists prying each other apart. MIGI-CHUDAN-UCHI-UKE, HIDARI-GEDAN-UCKE should be executed at the end of these movements.

36 THIRTY-SIXTH MOVEMENT

KIBA-DACHI

MIGI-HAIWAN-JODAN-UCHINAGASHI-UKE

MIGI-URAKEN-JODAN-UCHI

HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE

KIAI

1. Keeping the stance and the left fist position unchanged, pull the right fist toward the side of the right ear, with the back of the fist facing outwards. MIGI-HAIWAN-JODAN-UCHINAGASHI-UKE should be executed at the end of these movements.
2. Immediately, strike with the back of the right fist, the area just above the upper lip (JINCHU), while the back of the left fist touches the underside of the right elbow, with the back of the fist facing upwards. KIAI at the end of this movement. MIGI-URAKEN-JODAN-UCHI, HIDARI-ZENWAN-MUNE-MAE-SUIHEI-KAMAE should be executed at the end of these movements.

Note: The thirty-fifth and the thirty-sixth movement should be done quickly, in a continuous motion.

NAORE

HACHIJI-DACHI

RYOKEN-DAITAI-MAE

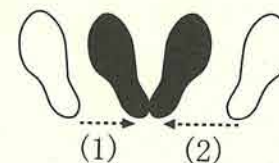
As the left foot remains unchanged, the right foot moves back, returning to YOI position.



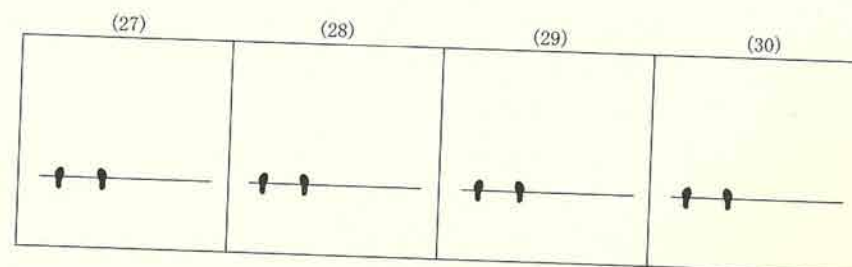
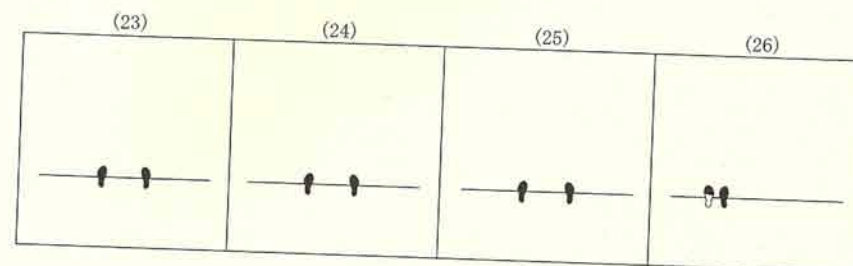
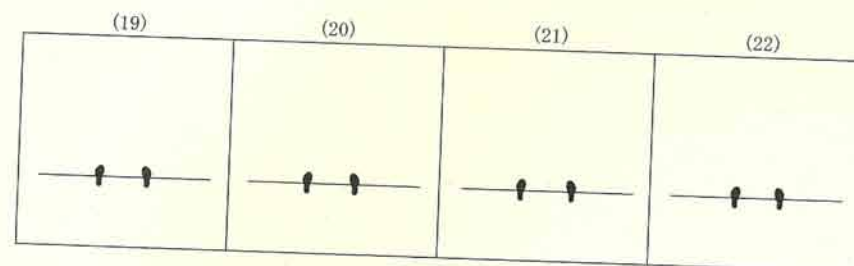
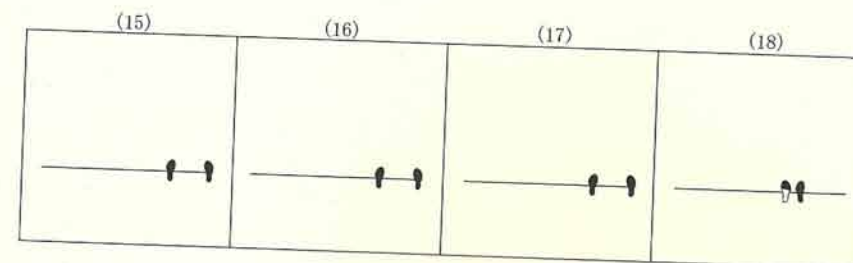
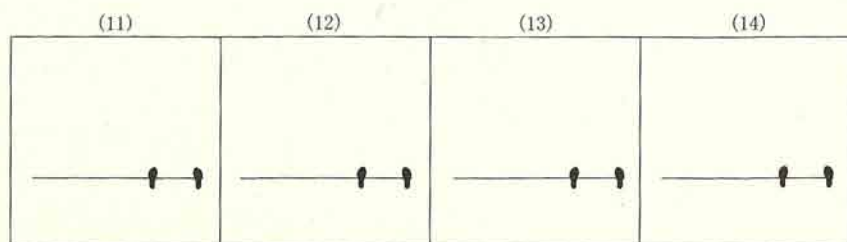
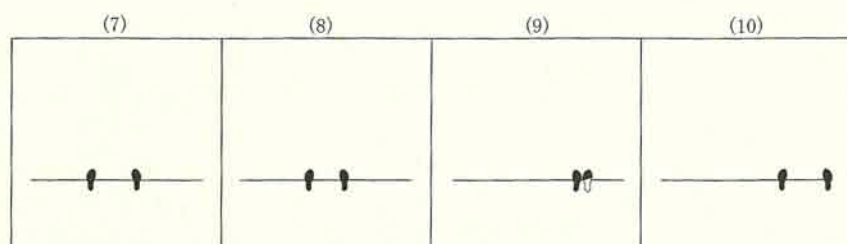
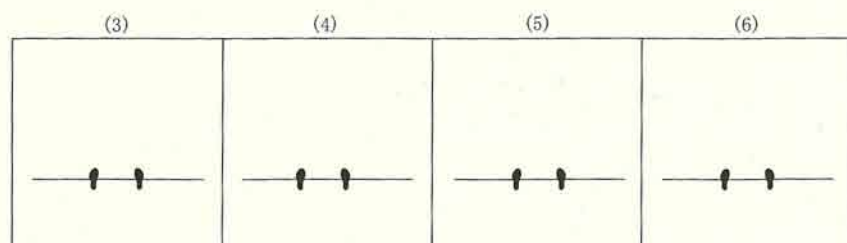
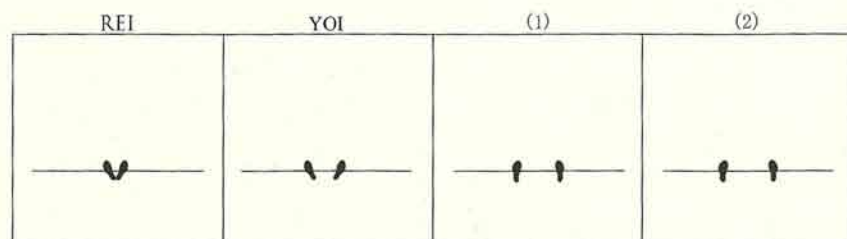
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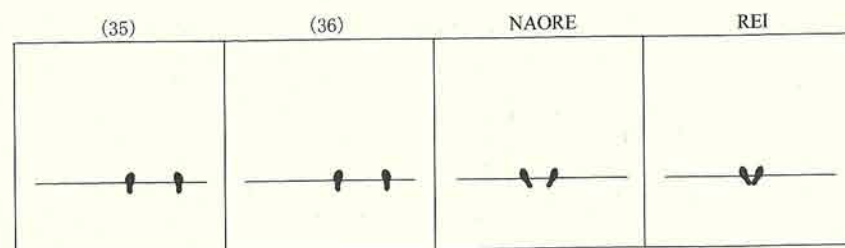
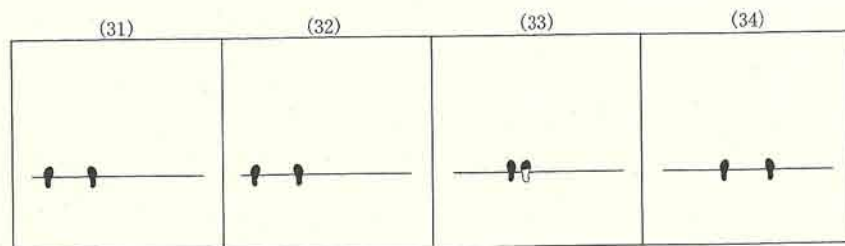
MUSUBI-DACHI

Placing both hands on each side of the body, simultaneously, move the left leg first, then the right leg to form MUSUBI-DACHI, and bow forward.



TEKKI SANDAN





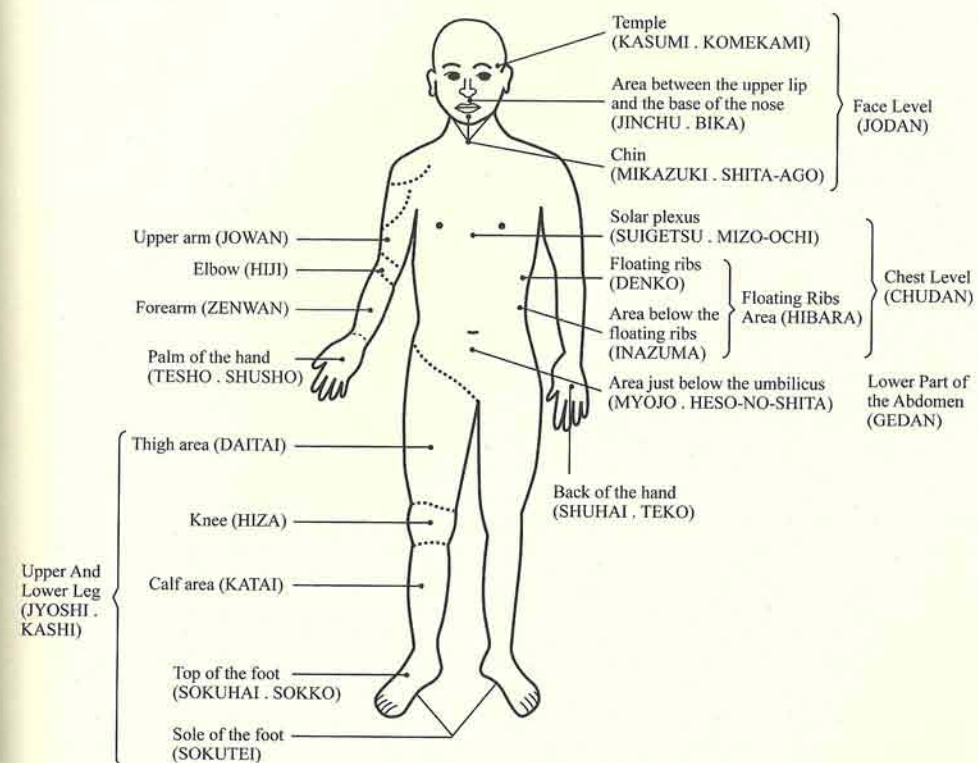
APPENDIX

UPPER AND LOWER LEG TARGET AREA

FACE LEVEL TARGET AREA

CHEST LEVEL TARGET AREA

LOWER PART OF THE ABDOMEN TARGET AREA



AFTERWORD

It is very difficult to describe the movements of KATA as clearly and accurately using only words. In this era of advanced visual technology, this book issues a challenge to the indomitable spirit of practice. It is but a guide and a foundation defining one's own KATA and the quality of KARATE that will endure in the future generations. May it be a voice to all.

The committee included the following members:

Hiroshi Shoji, Masaaki Ueki, Masahiko Tanaka, Takeshi Oishi, Norihiko Iida, Yoshiharu Osaka.

SHIHAN-KAI

Chairman, Motokuni Sugiura

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The translators wish to acknowledge the constant support and encouragement of the distinguished members from the SHIHAN-KAI. Their diligence in delivery, their patience and dedication have greatly contributed in establishing a constant influx of innovation in thoughts, and efficiency in evaluation of quality assurance.

The translators would like to express their unbounded gratitude for the abnegation and persistent encouragement, kindness and loving presence of their respective family whom without, this work would not have become reality.

Thank you.

Sotaro Tanaka & Kinta Saeki

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GANKAKU, JITTE, HANGETSU, TEKKI NIDAN, TEKKI SANDAN

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